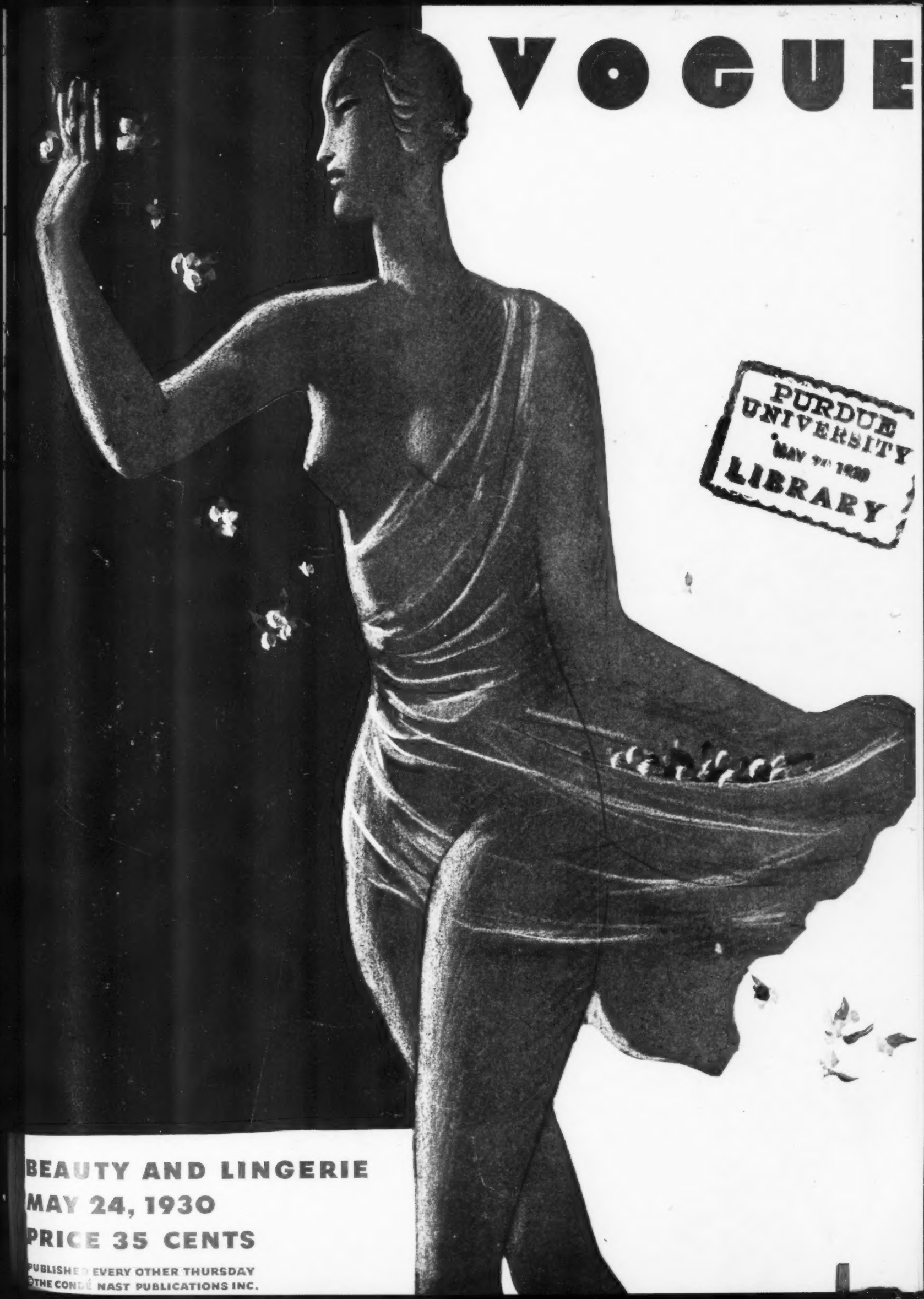
VOGUE



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MAY 24, 1930
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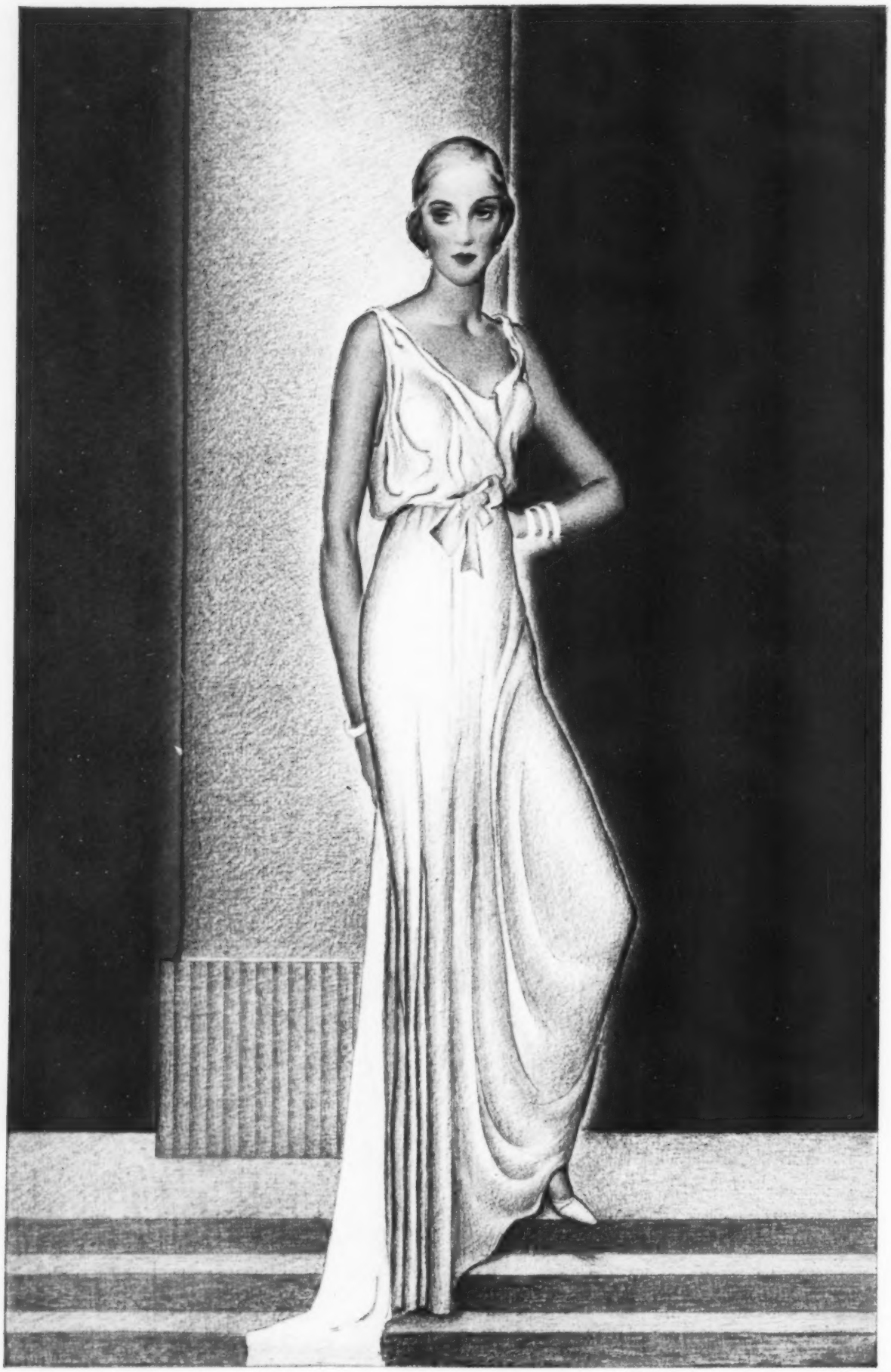

DRAWING BY CAROLYN EDMUNDSON

HOW HISTORY DOES REPEAT ITSELF... WITH PARIS (FRANCE, THIS TIME) STEALING GRECIAN HELEN ALL OVER AGAIN! AND FOR THIS NEW CLASSIC SIMPLICITY THE FABRIC MUST BE SIMPLY PERFECT.

Stehli Silks

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YOU CAN BUY STEHLI SILKS BY THE YARD—OR ALREADY MADE UP IN THE DRESSES AND ENSEMBLES FEATURED BY SMART SHOPS

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PEARL NECKLACES

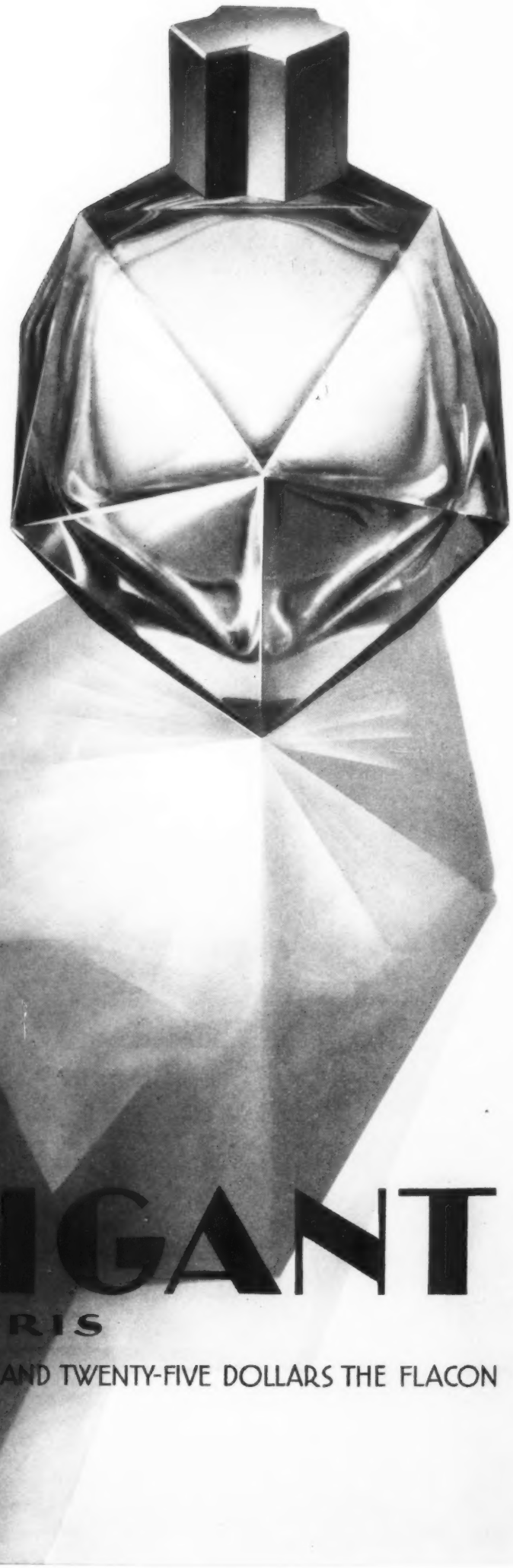
and Pearls for
Improving Necklaces

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

ESSENCE
RARE

The most precious of perfumes



HOUBIGANT

PARIS

FROM TWENTY-FIVE TO ONE HUNDRED AND TWENTY-FIVE DOLLARS THE FLACON

VOGUE
May 24th, 1930

Vogue is published fortnightly by The Condé Nast Publications, Inc., Boston Post Road, Greenwich, Conn. Executive and Publishing offices, Greenwich, Conn. Entered as second class matter at the Post Office at Greenwich, Conn., under the Act of March 3rd, 1879. Editorial offices, Graybar Bldg., Lexington at 43rd, New York, N. Y. Subscriptions for the United States, Canada, Porto Rico and the Philippines, $6.00 a year in advance.

Vol. 75, No.
Whole No. 1

MAY 2

16.75 19.75 19.75

This Summer you will want several frocks in

CORDELLE CREPE

the new sports silk with the little corded satin stripe

TWO MODELS AT

16.75

White

Sky blue

Pink

It's washable and fast color.
It resembles the silks that were in most demand at Palm Beach.
Its stripes have a thinning effect.
It is correct for active or spectator sports costumes.
It is suitable for deb or matron.
It is dated unmistakably Summer 1930.

Sizes 14x to 20.

TWO MODELS AT

19.75

White

Sky blue

Pink

MAIL ORDERS FILLED

Best & Co.

Fifth Avenue at 35th Street—N. Y.

Paris *Palm Beach* *London*

TELEPHONE WIS. 5000

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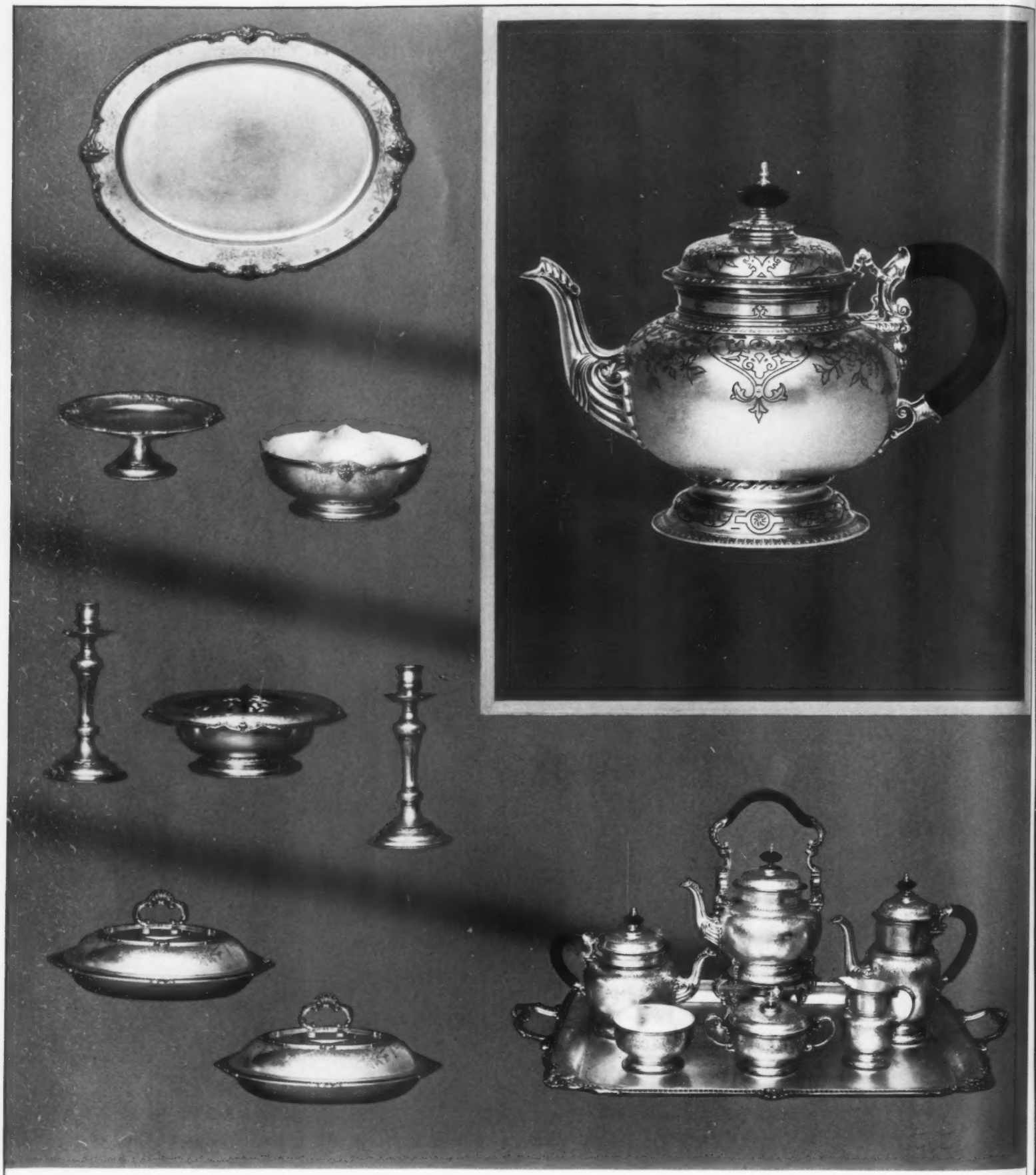

A Caldwell Creation

Their most recently developed silver service after the style of Paul Lamerie.

Outstanding Features

Exceptional weight, cast mounts, applied borders, graceful ornamentation delicately hand chased.

J. E. CALDWELL & CO.

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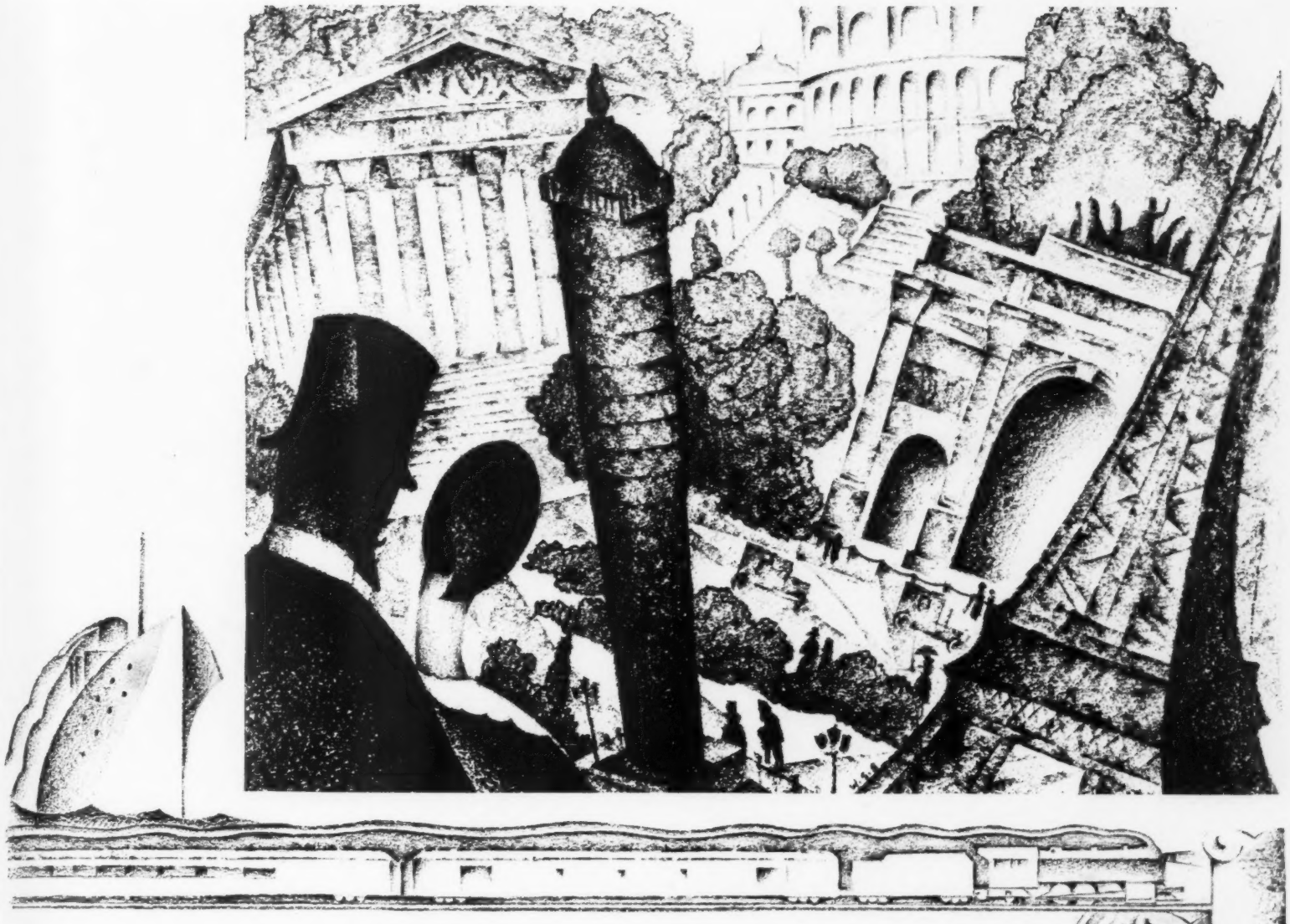
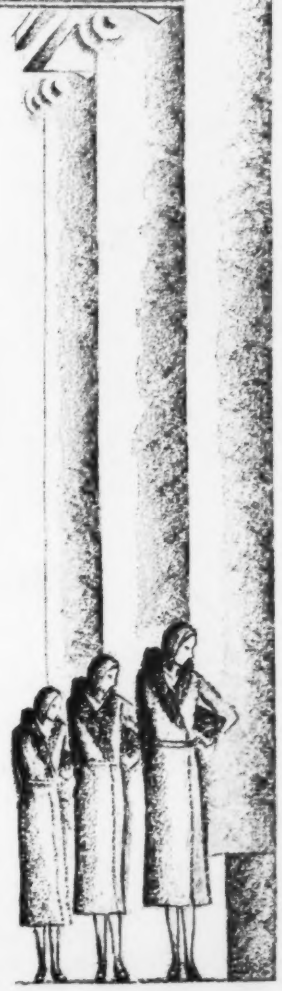


Transplanting Paris

At a famous numero of the rue de la Paix, appraising eyes review passing creations . . . Somewhere on the rue St. Honoré a man who has bought millions of gloves for us selects several of the better new styles . . . One shrewd young man knows where to go in Paris for marvelous costume jewelry; another for hosiery more sheer than shadows; another for tapestries that few may own but none fail to admire. • These are some of Marshall Field and Company's large staff of resident representatives in Paris. In addition, scores of men and women from Field's in Chicago visit Paris periodically. Alert, fashion-wise, their purchases reflect an intimate knowledge of Continental correctness. • You are cordially invited to come to Field's for almost anything you might like from Paris.



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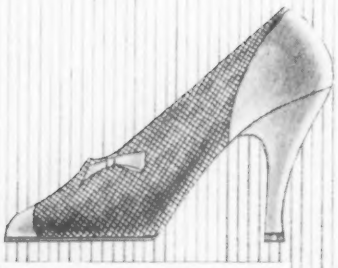

A Fenton Last pump combining kid and lizard ...in black, and daytime colours - - - - - 18.50

Shoes by Saks-Fifth Avenue

The Fenton Last side buckle pump... in kidskin...combining brown or green with beige, blue with grey, white with black or tan... - - - - 18.50

Nine out of Ten wear it

The Fenton Last . . . in the Afternoon Shoe

You know it, of course... you have seen it time and again on the smartest women you know... slim, graceful lines... delicately curved arch ...it has the same feeling of delicacy as the diaphanous dresses of summer afternoons . . .

The Summer Night Ensemble

Just arrived... a distinctive collection of evening gowns and dresses ... in all the variety of colours that summer 1930 revels in...and for each one you will find at Saks-Fifth Avenue that very important "little" evening wrap...in blending or contrasting colour.

EVENING WRAPS
EVENING GOWNS
... FIFTH FLOOR

Saks-Fifth Avenue
New York Chicago

Of course, these fine soaps cost more

Lanchère
FINE SOAPS
BLUE ROSE + AMERICE
+ SAVON DU JOUR +

just as you find incomparable tone in a Stradivarius » » inimitable daintiness in a Fragonard » » so you observe in these soaps a subtle but unmistakable superiority » » a delicacy of fragrance » » a satiny "feel" against your skin » » a lasting quality due to "ageing" » » that you would have difficulty in duplicating in any but a soap imprinted: LANCHÈRE.

MAY 2
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travel has its niceties . . .

IT DOESN'T MATTER where you're going . . . a week or two at a pine resort . . . Britain . . . a ranch in the heart of the Rockies. But it is important that you travel unencumbered. You want to take those things essential to your journey . . . and nothing more. • For that very reason, no man should be without a toilet case when traveling. In felicitous arrangement, it encloses every article he needs. Mirror, razor and brushes are always where they should be . . . he knows exactly where to find each object, every time. • To men of informed taste, the selection of a toilet case is a simple matter. They govern their purchase, as they choose other pieces of fine leather, by the presence of a tiny golden keystone R. That imprint is to be found upon every article manufactured by C. F. Rumpp & Sons, Inc. It is an infallible assurance of quality . . . the record of pre-eminence attained, as pre-eminence will always be attained, by the application of fair and worthy business principles. • C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. At the better leather goods stores, department stores, jewelers, and stationers.

A A gentleman's toilet case, in brown goatskin, with mahogany colored fittings of hard rubber. The case may be had in other leathers, with other fittings.

B A gentleman's toilet case, in black goatskin. In this case, the fittings are of celluloid. It also may be had in many other leathers, with a variety of fittings.

C A writing case, for travel, in black goatskin, lined with tan. It contains a dictionary, address book, memorandum book, calendar, paper knife, space for paper and envelopes, and a blotting pad.

By Invitation Member

C. F. RUMPP & SONS, INC.

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

MADELON ACCENTS
THE CHARM OF THE SUMMER MODE

DOUBLY smart is the soft "dressmaker" suit of chiffon, the afternoon frock of sheer print, or the silk crepe ensemble you choose from Madelon's Summer collection. For, closely allied to every Madelon frock are Madelon shoes and hats, stockings and handbags . . . accessories whose harmony of color and fabric and line completes for you the chic of every lovely costume.

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Madelon

débonnaires

coolly take precedence in sports footwear

Sauntering through warm weather, Walk-Over Débonnaires (in which perforations are "airways" as well as trimming) will coolly take precedence in sports footwear.

Original, woven sandal effects; oxford ties that follow opera lines: these, in particular, are Débonnaires that bring to summer's feminine frocks of white or crayon shades such an affable air of sophistication.

Relating to town and out-of-town footwear, our new folder, colorful and informative, is ready. It will be sent to you upon request. And hosiery? Have you seen the new "sun-influence" shades of Walk-Over hosiery?

• WALK • OVER 510 FIFTH AVENUE •

DÉBONNAIRE Strap . . . distinguished by the fact that it combines a woven pattern with perforations. Beige clair with Almora brown or in all-white calf. $10.50

DÉBONNAIRE Tie . . . the swirling lines of perforations and stitching are repeated in the flare of the broguing. Beige clair with sun-brown, or all-white calf. $10.50

PARIS: 21 Blvd. des Capucines LONDON: 372 Oxford St., W.

THE SAFE AND SANE WAY OF REDUCING ACHIEVED BY KLEINERT'S REDUCING GARMENTS COMMENDS ITSELF TO EVERY WOMAN WHO WANTS TO FEEL WELL AND VIGOROUS AS WELL AS TO LOOK SMART.

KLEINERT'S REDUCER, STEP-IN STYLE—($5 in leading corset departments and specialty shops.) A popular style at a popular price. Very comfortable and effective for the woman who wishes to reduce around the hips only. Fits up snugly under the seat. In natural (tan) color rubber, No. 309; or in flesh color rubber, No. 409. Also in silk covered rubber, No. 609, at $10. All of them are lined throughout with soft, absorbent stockinette.

THESE new Kleinert's reducing garments are *comfortable*. Not just *fairly* comfortable but *completely* comfortable as a well fitted foundation garment should be!

They're *lined*—with the softest, downiest cotton mesh—to absorb every bit of moisture and to cushion your most rebellious curve while it is gently but surely being reduced by the pure Kleinert's rubber of the outer surface.

Almost everyone has a few unwanted pounds somewhere. Observe your figure carefully in a full length mirror and let the fitter in your favorite corset department show you which of these Kleinert's reducing garments was designed with your figure in mind.

Whatever style you choose, you will enjoy wearing it *every* day. It molds your figure at once to conform with the new fashions while the unwelcome weight lessens daily until your figure becomes just as you want it—and all with the utmost comfort and safety.

In fact, these new garments are *such* a comfortable and satisfactory way of achieving the desired "princess" figure that they're being purchased eagerly—*as an ounce of prevention, so to speak*—by women who never need count their calories at all! 24 to 36 inch waist measures—*by the inch.*

I. B. Kleinert Rubber Co., Fifth Ave., New York, N.Y.

Kleinert's

The newest are in

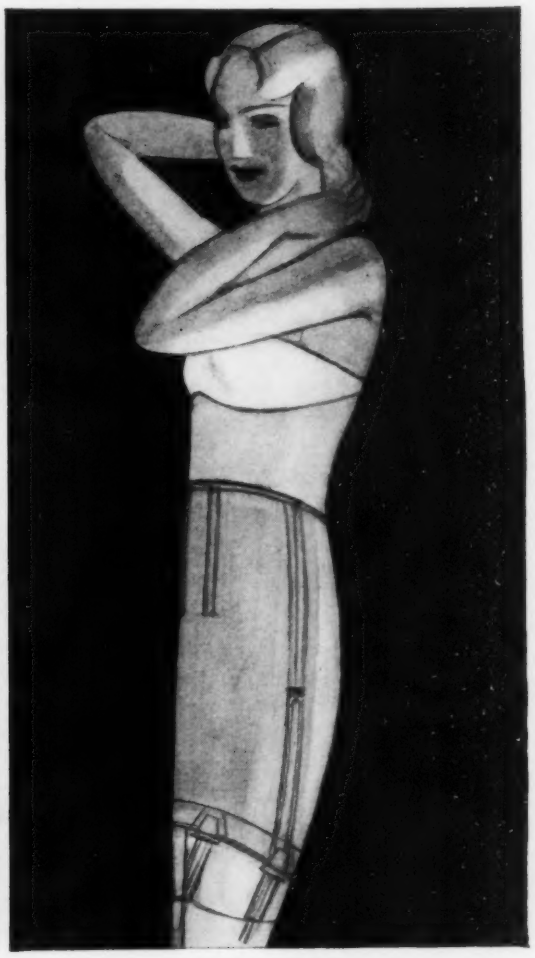
KLEINERT'S REDUCER, HIGH-POINT PRINCESS STYLE—($8.50 at leading corset departments and specialty shops.) Designed to take care of flesh around the waist and over the diaphragm as well as about the hips. The yielding straps of NUVO hold the garment in place without any strain on the shoulders. Step-in style. In natural (tan) color rubber, No. 317; or in flesh color, 417. Lined with soft stockinette to absorb the excess moisture.

"PERFECT AS KLEINERT'S DRESS SHIELDS"

REDUCING GARMENTS *inter-lined with Comfort...!*

KLEINERT'S REDUCER, WRAP-AROUND STYLE—($8.50 in leading specialty shops and corset departments.) A well-cut model designed to reduce the hips and thighs. Many stouter women prefer this model because it can be fitted more snugly than a step-in. Natural (tan) color rubber, No. 300; or in flesh color rubber, No. 400. Also in silk covered rubber, No. 600, at $12.50. All are completely lined with soft, absorbent stockinette.

KLEINERT'S REDUCER, COMBINATION STYLE—($12.50 at leading specialty shops and corset departments.) An excellent diaphragm and hip reducer combined with a charming Alençon lace brassiere. Skilfully boned over the diaphragm. Cut low in the back to make it ideal for evening wear. Opens part way down the side. Natural (tan) color rubber, No. 318; or in flesh color rubber, No. 418. Also in silk covered rubber . . . 618, at $18.00. The soft stockinette lining absorbs all excess moisture and keeps the wearer perfectly comfortable.



KLEINERT'S REDUCER, PRINCESS STYLE—($7.50 at leading corset departments and specialty shops.) Clever boning over the diaphragm and support extending somewhat above the normal waistline, assure the smooth, softly feminine line required by present princess styles. Fastened part way down the side with hooks and eyes. In flesh color rubber, No. 419. Also in silk covered rubber, No. 619 at $15.00. Both are lined with soft, absorbent stockinette.

"PERFECT AS KLEINERT'S DRESS SHIELDS"

Featured now in smartest stores for the flawless 1930 ensemble

This new and far superior

HOSIERY

Without a seam or other marring mark

Multiple graduations of stitch achieve perfect fit from top to toe.

. . . . and this supreme elasticity to eliminate strain from every point

So snugly conforming that every leg contour is amazingly benefitted.

. . . . and even repeated washings cannot bring a wrinkle to these ankles.

Sheer-I CERTIFIED BY GuildMode Hosiery Guild Inc. REG. APPLIED FOR

NOTE the advantages and the certificate reproduced above. These are exclusive with GuildMode. GuildMode stockings are exquisite silken sheaths—perfect-fitting—without seam or mark to mar their beauty. Favored by fashion authorities for the silhouette vogue. Created, sponsored and protected by America's most progressive manufacturers.
Your dealer has them or can secure them for you without delay.

HOSIERY GUILD
INCORPORATED
366 BROADWAY NEW YORK CITY

GuildMode

GOLFLEX

The piquant and the sophisticated have been allied by Golflex in a dress that moulds the sheerly demure crepe georgette into semi-tailored lines. Note the new jacket that tops the sleeveless frock which, though "dressmaker" in feeling yields itself to the normal waistline. The double tabs originating from the continued banding on the neckline, point the way to a skirt in box plaits made flippant by their size. In linen blue, bermuda green, tan, eggshell, indigo blue and black . . . Created and distributed in the U. S. by Wilkin-Malito, Inc., 500 Seventh Ave., N. Y. C. and in Canada by Gould Samuel & Co., Montreal $39.50

It's the tuck that tells

If the human body never moved, well fitting undergarments would be easy to make. But for a body in action the ordinary garment soon becomes baggy, uncomfortable, ugly. We have eliminated superfluous fullness with a clever tuck. Snug fitting underdress always—no matter what the position may be! A short front, with a longer, expanding back, enables you to wear one full size smaller. Fits the body in motion. Gives greater freedom in action—eliminates bulkiness. A boon to women! That's the reason for its great success. A full line in all smart designs and materials. Beautifully made—by the Winget Kickernick Company, Minneapolis. Don't buy until you have seen them. At better stores everywhere. Send for booklet.

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PATENTED UNDERDRESS

These newest Club dresses!

You will see them in their simple smartness on the courts and courses and in the Clubs where women are as careful about correct sport clothes as they are of evening wear.

The girl with the tennis racket is wearing a two-piece dress of white, washable crêpe de chine with the blouse tucked in, though it may also be worn outside. The color choice is white, eggshell, rose, pink and aquamarine blue ($32.50).

Her seated sister preferred a one-piece dress of washable silk piqué, sleeveless, with flare skirt. The cardigan is of the same silk. In white, sea-foam green, coral and eggshell ($39.50).

Come and choose from our rich selection or mail your orders.

Send for Women's Sport Clothes Booklet

ABERCROMBIE & FITCH CO.

The Greatest SPORTING GOODS STORE *in the World*

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IN ORDERING, state the full pattern number of the pattern you select. When ordering skirts give both the waist and the hip measure; when ordering misses' or children's designs state age.

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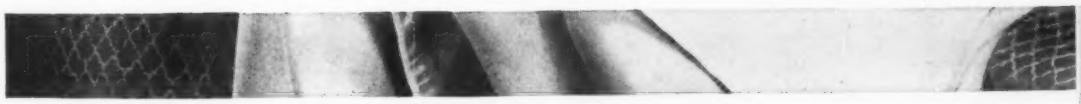
What infinite relief to *know* Kotex deodorizes



Kotex gives you every refinement of comfort and protection . . . it stays soft; it is fashioned to fit; it is easily and quickly disposable and it deodorizes a complete, safe way.

DAINTINESS makes one important demand which some women overlook. And Kotex answers that demand. It deodorizes, by a special process, as it is worn. You've no idea what a relief it is to feel immaculate at all times.

And Kotex gives you — too — the relief that comes with safe protection. It is filled, you know, with Cellucotton (not cotton) absorbent wadding. This is a cellulose substance which, for sanitary purposes, fulfills the same function as cotton but with 5 times the absorbency.

Used in leading hospitals

In world-famous hospitals, where health protection is doubly vital, this very same absorbent is now used today . . . 85% of America's leading hospitals now use Kotex absorbent, so its superiority and safety are unquestioned for your use.

Kotex is never bulky and uncomfortable, because it is fashioned in a way that eliminates bulk and makes the pad inconspicuous under the closest fitting frocks. What a difference that makes in the way your clothes fit!

Kotex gives lasting softness

It is not only soft to feel, but soft to wear. And that softness lasts—it doesn't pack into chafing hardness. Its absorbent filler is light, cool, dainty. You find even more than sanitary protection in Kotex.

Once you use it, you'll find it indispensable. There are many reasons why — and one is the fact that it is so easily disposed of. That fact alone has changed the hygienic habits of millions of women the world over.

Kotex Company, Chicago, Illinois.

SAFE, SECURE . . .

1 Keeps your mind at ease.

2 ***Kotex is soft*** . . . Not a deceptive softness, that soon packs into chafing hardness. But a delicate, lasting softness.

3 ***The Kotex filler*** is far lighter and cooler than cotton, yet absorbs 5 times as much.

4 ***In hospitals . . .*** The Kotex absorbent is the identical material used by surgeons in 85% of the country's leading hospitals.

5 ***Deodorizes,*** safely, thoroughly, by a special process.

6 ***Disposable,*** instantly, completely.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12
Or singly in vending cabinets through West Disinfecting Co.

Ask to see the KOTEX BELT and KOTEX SANITARY APRON at any drug, dry goods or department store.

KOTEX
The New Sanitary Pad which deodorizes

COTTON

HAS A DIFFERENT MIEN FOR EVERY HOUR

They call *them "Paletots"—these amusing little velveteen jackets that champions (in style as well as sports) don over their piqué tennis frocks when the set is over. Cotton has gone swagger—with a vengeance!* BEST & COMPANY.

Demure?—*Perhaps, but there's more than a hint of worldly wisdom, at least fashion wisdom, in this white organdie frock with a touch of navy—yes, navy—on the pert peplums, and the sash.* FRANKLIN SIMON & CO.

Cheers—*triumphant cheers from the sidelines—when this spectator sports suit appears. It's of novelty cotton, bright red with the wee-est of flowers in black and white, and a crisp white piqué blouse to top it off. Cotton triumphant—yes?* BONWIT-TELLER & CO.

Check—*and double check! Navy and white gingham! And this time cotton certainly is entitled to its air of perfect poise. Such a suit, even on a wilting August dog-day, would be completely sure of itself in any smart restaurant in town.* MACY'S LITTLE SHOP.

Cotton *in a lazy mood—but who wouldn't lounge to excellent effect on the sands in beach pajamas like these of blue and white éponge lined with terry cloth. The robe and the pillow, not to be outdone, are in the same fabrics, exactly.* SAKS—FIFTH AVENUE.

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ADVERTISEMENT PUBLISHED IN THE INTEREST OF THE COTTON TEXTILE INDUSTRY BY THE COTTON-TEXTILE INSTITUTE, INC., 320 BROADWAY, NEW YORK CITY

the smart world goes completely "dull"!

PHOENIX

ANNOUNCES THE NEW

*dul Sheer** HOSIERY

the **PERFECTED** *dull stocking with the dullness* **PERMANENTLY** *knitted in!*

The lustreless fashions of 1930 are complete! The chic woman about town may now complement her crepe gowns, her suede gloves, her kidskin shoes with hosiery that is *smartly dull!* • This very day, Phoenix introduces a dull, exquisitely sheer stocking — and the vogue is definitely established! • But *imagine!* — correctness is only half the news! These lovely "dulSheer" stockings carry an imported, sheerer-than-they-really-are appearance! They actually sheathe the ankle in a silken film as intangible as a shadow — *and they wear much longer!* They cling so cleverly, too, every leg, every ankle acquires stunning *slimness!* • The moment you see this suave, lustreless stocking, you'll be delighted — *thrilled!* And you'll find Phoenix "dulSheer" far superior to ordinary dull stockings. For the dullness of Phoenix is *permanently* knitted into a finer quality silk! Never, never does it grow "fuzzy" or "cottony." It keeps its lovely finish always!

For evening and daytime wear. At the smartest shops in the smartest shades! **2.95 • 2.50 • 1.95**

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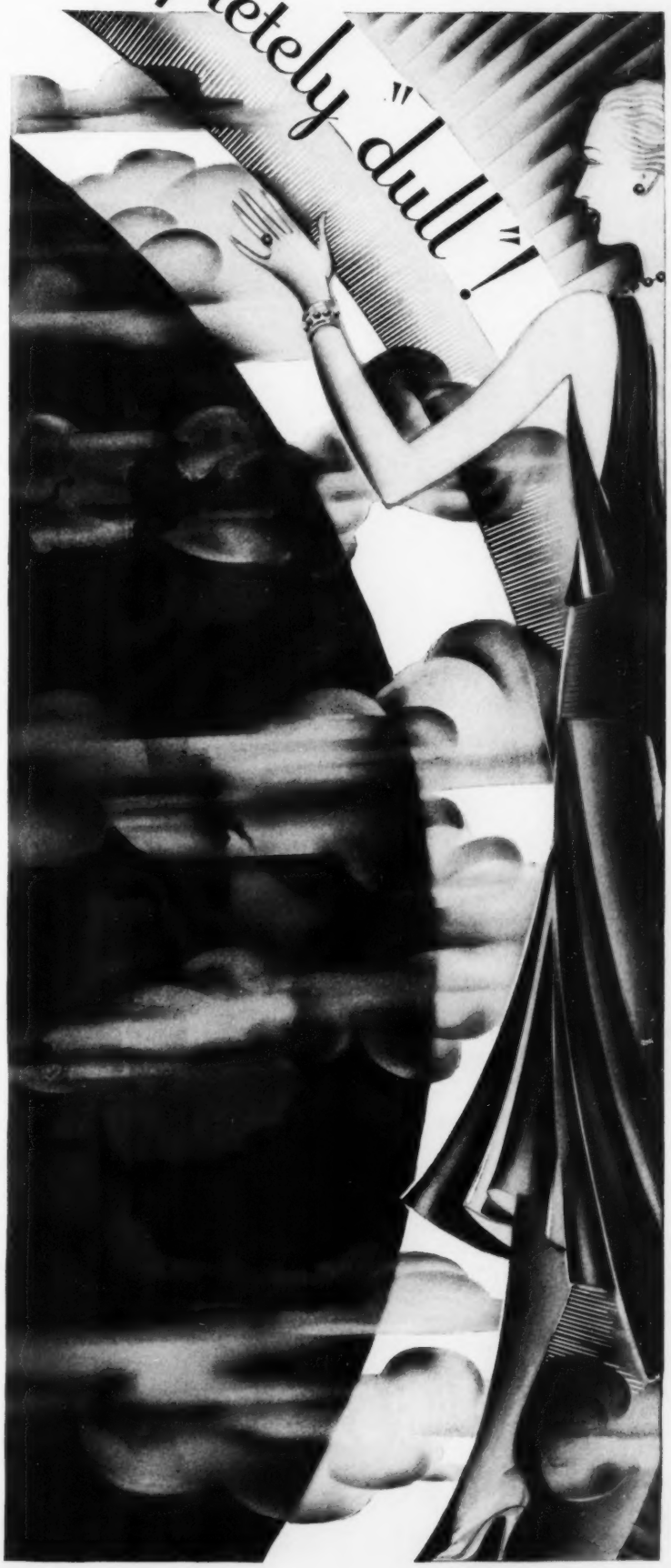

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The photograph shows a Kayser Solo garment of tricot fabric woven from fine size Tubize and silk.

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A Triumph in Precious Metal

Wadsworth creates new beauty in

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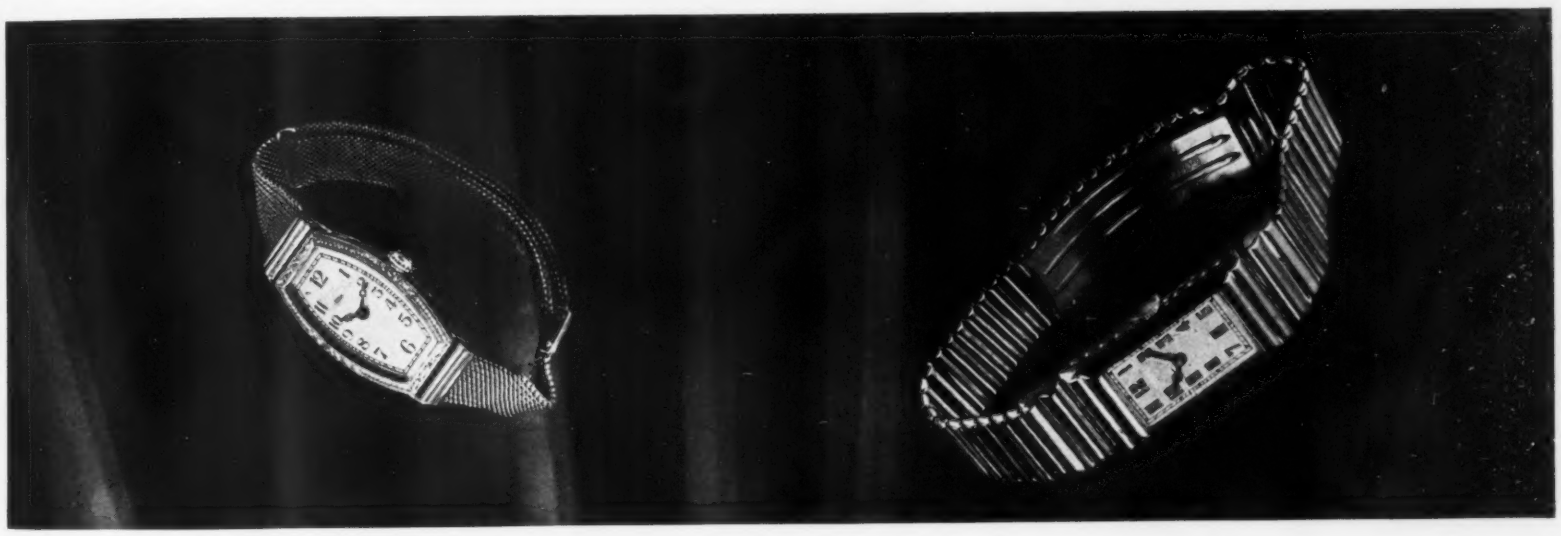

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Months ago, Wadsworth foresaw the return of yellow gold in the style centers of Paris and Fifth Avenue.

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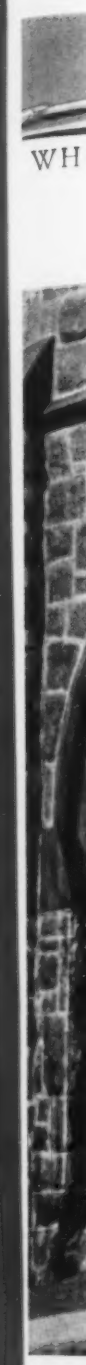

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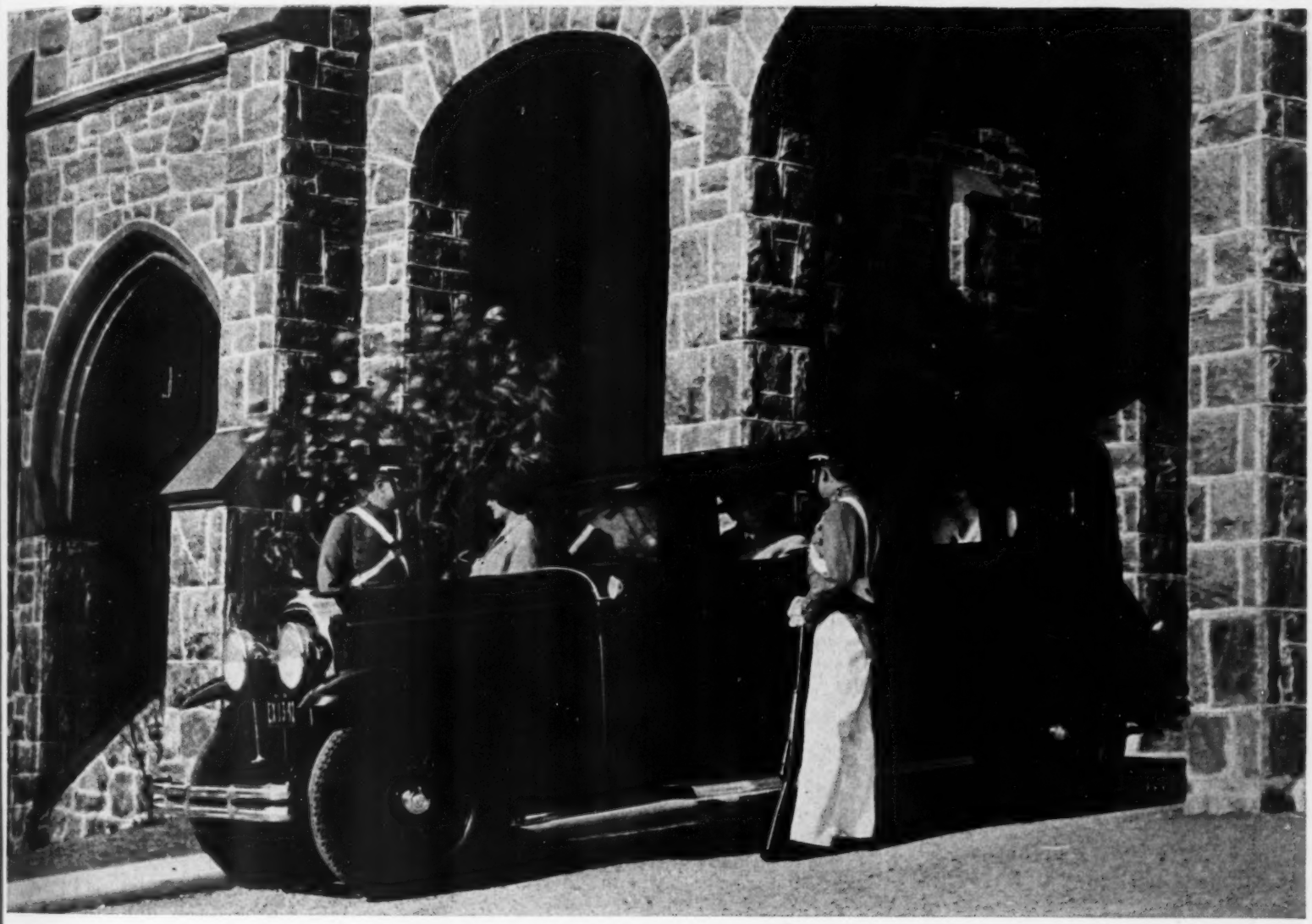

BODY BY FISHER

For Motorists who desire ultra-fine cars

—these luxurious Buick models

All over America, men and women who formerly purchased much higher priced cars now are turning in steadily increasing numbers to the de luxe Buick models. + + In fact, so marked is the trend to Buick that motorists are purchasing more than twice as many Buicks as any other car priced above $1200. + + The reasons are as obvious as they are important. + + These fine Buicks, with ultra-luxurious Bodies by Fisher, combine maximum performance, dependability and long life. And they provide these superb qualities at substantial savings. + + They are cars in which *luxury* and *value* meet.

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Elsa Schiaparelli

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The jaunty freedom of Schiaparelli's spectator sports costume in thin rainbow colored plaid tweed and yellow crepe de chine is echoed in the "Pagan" Arch Preserver Shoe model of perforated beige and brown kidskin. Costume created especially for The Selby Shoe Company. Painting by the famous French fashion artist, M. Fromenti.

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LILA . . . A four-eyelet street tie fashioned in suntan beige kid with trim of contrasting marron brown kidskin. Graceful covered heel.

CHATHAM . . . Brown Luzon snake combines with brown calfskin to make this smart spectator sports model.

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Made for women, juniors, misses and children by only The Selby Shoe Co., Portsmouth, O. For men and boys by only E. T. Wright & Co., Inc., Rockland, Mass.

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Send for free booklet, "The Modern Shoe for Modern Dress."

The Selby Shoe Company, 178 Seventh St., Portsmouth, O. Please send me your interesting free booklet V-69, also pictures of the latest smart styles in Selby Arch Preserver Shoes.

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On Fairlee Lake, Vermont
14th Season. Three Camps—Junior, Senior and Clan for Business and College Girls. Illustrated Booklet on Request.
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HIRAM MAINE
An unusual girls' camp.
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A Woodland Camp for Girls
Otsego Lake, Cooperstown, New York
For catalog, address
Valerie Deucher, Chestnut Hill, Wilton, Conn.

EAGLE'S NEST
Brevard, N. C. *In the Heart of the Blue Ridge*
Fun and good care for 50 girls 4 to 16. Land and water sports suited to each age. Horseback without extra charge. Excellent food; registered nurse. CAROL OPPENHEIMER, 620 E. 40th St., Savannah, Ga.

We shall consider it a privilege to aid you in the selection of a school or camp conforming to your needs.
The Condé Nast Educational Bureau

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THE CONDÉ NAST EDUCATIONAL BUREAU
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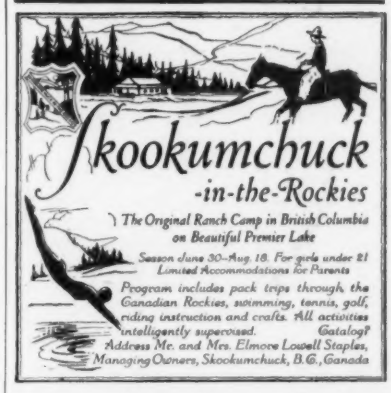
GIRLS' CAMPS



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Season June 30–Aug. 18. For girls under 21. Limited Accommodations for Parents
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1006 Fifth Avenue New York City
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840 acres of country at our doorstep.
Resident and Day Departments. Academic and Advanced Finishing Courses. Intensive College Preparations. Music, Art, Languages, Dramatic Art.
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ACADEMIC
Music Art Athletics
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For children and young people needing individual instruction. Special training. Medical supervision. Trained nurses. College trained faculty. Home atmosphere. 25 acre estate. Gratifying results. Many students have continued work in academic schools.

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The Condé Nast Educational Bureau
1928 Graybar Bldg., Lex. at 43rd, N. Y. C.

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Complete attention to the needs of the individual boy insures a thorough College Preparation.
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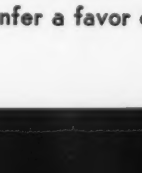

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Sept. 1930—April 1931
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July 5, Private Motor Party for five young ladies, seven countries. June 18, Private Party for boys, 14-19 yrs. Miss Elizabeth Persons, C. C. Drake Company, Willard Hotel, Washington, D. C.

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Your daughter's finishing year abroad. October to May. Travel, study and social opportunities combined. Holidays at St. Moritz and Cannes.
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An international school for girls. Historical villa in magnificent grounds. Languages. Music and art. Travel during the holidays. *Catalogue.*
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Preparation for College Entrance Board Examinations. Six Forms including two grammar grades. Boys from 30 states. Modern buildings. 150 acres. Athletics for every boy. 9-hole golf course. 65th year. Summer Session July 14-August 30. Box 4V, Hightstown, N. J.

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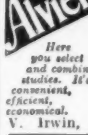

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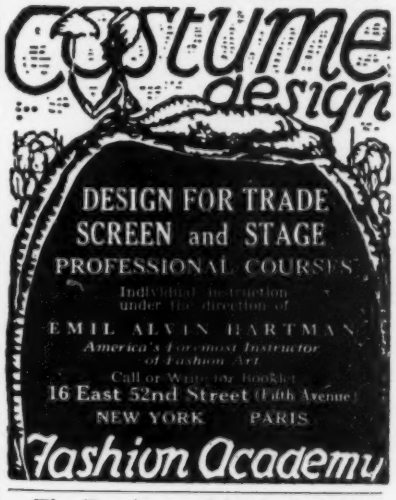
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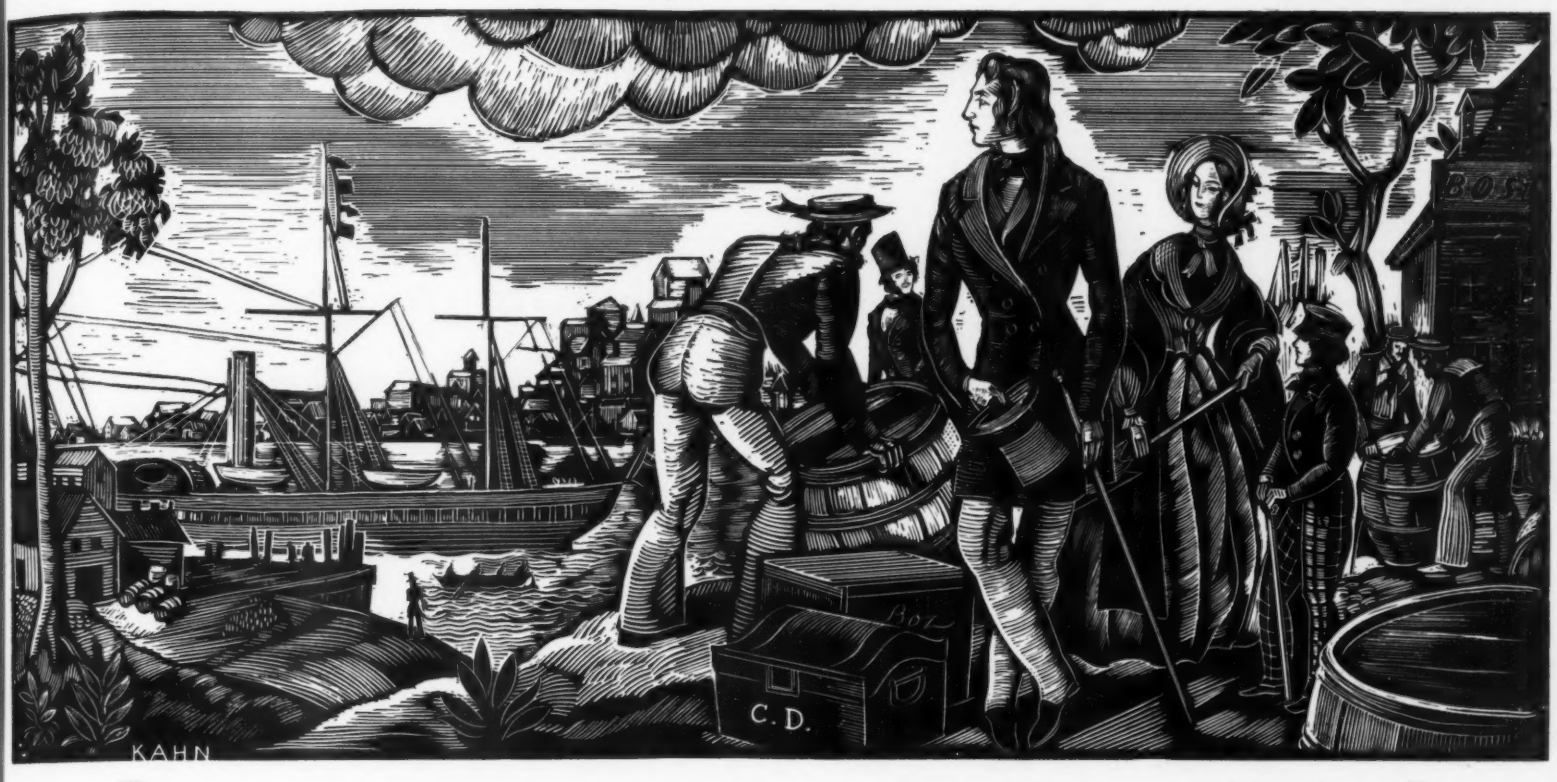

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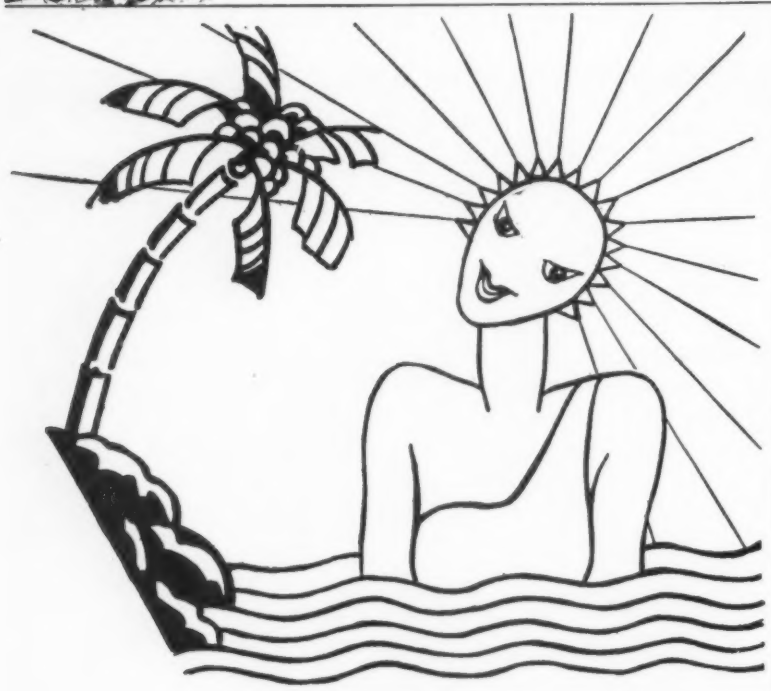

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MADAME Irande, in 1927, was living very quietly in Paris, like many other Russian *émigrés*, without friends and with very little money. One day, a friend who had been thinking of ways to help her, saw a dress that she had made up in twenty-four hours for her young daughter to wear to a party and had an inspiration: "You must go into business," she said, "and make clothes."

The beginning of the House of Hélène Yrande was the making of this inspired dress—a simple frock of white crêpe de Chine—, which became her first model and was worn in Cannes in the summer of 1927 by three of her first customers, the Comtesse Muñoz, Lady Mendl, and Mrs. Somerset Maugham. To begin with, Madame Irande had only two customers who came to her little flat in Passy—the Comtesse Muñoz and the Princesse Cito. She wanted to add Lady Mendl to the list and finally, after repeated requests, made an appointment to show her things one evening. Lady Mendl received her, but told her quite frankly that she did not want anything and said, "I am afraid you will find that rather discouraging." But Madame Irande said, "No, Lady Mendl, I am difficult to discourage." And it turned out in the end that Lady Mendl ordered two white dresses—copied from the young daughter's model.

But though Madame Irande had started business in a small way, simple inexpensive dresses were not what she had in mind—it was the luxuries for the *élégante*, the sort of thing that every one had in Russia before the War and took as a matter of course. So she created what she called her "Train Bleu," for travelling at night—crêpe de Chine sheets and pillow-case, a velvet bedcover lined with crêpe de Chine, crêpe de Chine pyjamas, a velvet dressing-gown, a bag for a hot water-bottle, and a bag for a hat, all fitted in a crêpe de Chine envelope. And it was copied everywhere in Paris. Based on this idea, she made a "Train Bleu (Continued on page 108)

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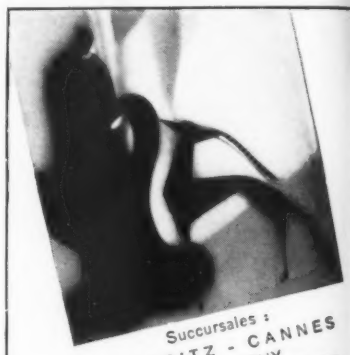
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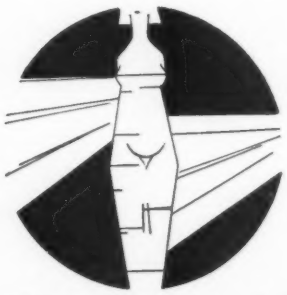
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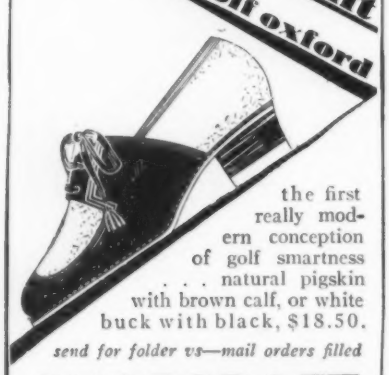

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Brady—On April 11, to Mr. and Mrs. James Cox Brady, junior, (Eliot Chace), a son.

Brokaw—On April 5, to Mr. and Mrs. Clifford Vail Brokaw (Violet Morrison), a son.

Brown—On April 14, to Mr. and Mrs. James M. Brown, junior, (Jean Davis), a daughter.

Gardiner—On April 13, to Mr. and Mrs. Neville C. Gardiner (Dorothy Wiley), a son.

Hatch—On March 27, to Mr. and Mrs. John R. Hatch (Ruth Huyette), a daughter.

Hilbert—On April 14, to Mr. and Mrs. Webb Hilbert (Neeley Reyburn), a son.

Perkins—On April 6, to Mr. and Mrs. Albert R. Perkins (Myrell Armstrong), a son.

Potter—On April 6, to Mr. and Mrs. Hamilton Fish Potter (Alma Murray), a son.

DETROIT

Vinton—On March 29, to Mr. and Mrs. Donald Presswood Vinton (Mary Lane), a son.

Woodhouse—On March 28, to Mr. and Mrs. John T. Woodhouse, junior, (Annette Macauley), a son.

SAINT LOUIS

Slingluff—On March 28, to Mr. and Mrs. Frank Slingluff, junior, (Helen Floyd-Jones), a son.

SAN FRANCISCO

Kunz—On April 6, to Mr. and Mrs. John J. Kunz (Mary Day Shorb), a son.

DEATHS

NEW YORK

Dana—On April 7, Paul Dana.

Reed—On April 7, George Ellis Reed, husband of Clara Goodspeed Reed.

PHILADELPHIA

Furness—On April 15, Horace Howard Furness, junior.

Merritt—On April 7, Anna Lea Merritt, wife of Henry Merritt.

ENGAGEMENTS

NEW YORK

Bailey-Vanneck—Miss Barbara Bailey, daughter of Mr. and Mrs. Frank Bailey, to Mr. John Vanneck, son of the late John Torrance Vanneck.

Bennett-Wyeth—Miss Hope Bennett, daughter of Doctor Thomas L. Bennett and Mrs. Bennett, to Mr. Walter Francis Wyeth, junior, son of Mr. Walter F. Wyeth.

Borden-Mills—Miss Hope Borden, daughter of Mr. Alfred Borden, to Mr. John Tyler Mills, junior, son of Mr. and Mrs. John Tyler Mills.

Coleman-Moorehead—Miss Cynthia Coleman, daughter of Mr. and Mrs. George Preston Coleman, to Mr. Singleton Peabody Moorehead, son of Doctor Warren King Moorehead and Mrs. Moorehead.

ENGAGEMENTS—Continued

Davis-Potter—Miss Mary Paschall Davis, daughter of Mr. and Mrs. Norman H. Davis, to Mr. John Clarkson Potter, son of Mr. and Mrs. Clarkson Potter.

Foster-Douglas—Miss Jane Elizabeth Foster, daughter of Mrs. Seton Porter, to Mr. Barclay Kountze Douglas, son of Mrs. Grafton W. Minot.

Harmon-Racey—Miss Helen Griffiths Harmon, daughter of Mrs. William Elmer Harmon, to Mr. Russell Shepherd Racey, son of Mrs. William S. Racey.

Page-Tewksbury—Miss Harriet Merriman Page, daughter of Mr. and Mrs. James Page, to Mr. J. Graham Tewksbury, son of Mr. J. Winthrop Tewksbury.

Potts-Marshall—Miss Anita Potts, daughter of Mrs. Rockhill Brevoort Potts, to Mr. John Hunt Marshall, son of Mr. and Mrs. Irving Franklin Marshall.

Robinson-Pierson—Miss Gertrude Trumbull Robinson, daughter of Mr. and Mrs. John T. Robinson, of Hartford, Connecticut, to Mr. John H. G. Pierson, son of Mr. and Mrs. Charles W. Pierson.

Short-Crispell—Miss Nina Short, daughter of Mr. and Mrs. Charles Edward Short, to Doctor Raymond S. Crispell.

Stillman-Williams—Miss Elizabeth Stillman, daughter of the late Charles Chauncey Stillman, to Mr. Langbourne Meade Williams, son of Mr. and Mrs. Langbourne Meade Williams, of Richmond, Virginia.

Suydam-Roelker—Miss Katrinka Van Cortlandt Suydam, daughter of Mr. and Mrs. Hendrick Suydam, to Mr. Frederick Edmonds Coudert Roelker, son of Mrs. C. Coudert Erskine.

Walker-French—Miss Rhoda Walker, daughter of Mrs. Roberts Walker, to Mr. John French, junior, son of Mr. and Mrs. John French.

Wood-Bellinger—Miss Barbara King Wood, daughter of Mrs. M. Richardson Wood, to Mr. René Du Champ Bellinger, son of Mrs. M. Coudert Bellinger.

Wrenn-Freeman—Miss Grace Dabney Wrenn, niece of Mr. George L. Wrenn, to Mr. Daniel Allen Freeman, junior, son of Mrs. Daniel A. Freeman, of Boston.

SAINT LOUIS

Skilling-Little—Miss Mary Virginia Skilling, daughter of the Reverend Doctor David M. Skilling and Mrs. Skilling, to the Reverend Hervey Ganse Little, of Baltimore, Maryland.

WASHINGTON

Talbert-Shelton—Miss Elsie Talbert, daughter of Mr. and Mrs. E. Hume Talbert, to Mr. Charles Latimer Shelton.

WEDDINGS

NEW YORK

Bonnell-Fargo—On April 3, Major Geoffrey H. Bonnell, son of Mrs. John Harper Bonnell, and Mrs. Stuart Fargo, daughter of Mrs. Cyril J. Norton.

Boyd-Williams—On May 1, Mr. John Ritchie Boyd, son of Mr. and Mrs. Allan R. Boyd, of Washington, D. C., and Miss Mary Juliet Williams, daughter of Mr. and Mrs. Edgar M. Williams.

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SOCIETY

WEDDINGS—Continued

Bradshaw-Ottis—On April 26, Mr. John Hammond Bradshaw, junior, son of Doctor John Hammond Bradshaw, and Miss Laura Ottis, daughter of Mr. and Mrs. Francis J. Ottis.

Bridge-Neville—On April 30, Mr. Cyprian John Bridge, son of Mr. and Mrs. John S. C. Bridge, of Turville Park, Henley-on-Thames, England, and Miss Estelle Cardwell Neville, daughter of Mrs. George Wilder Neville.

Brown-Parker—On March 29, Mr. Howard Howland Brown and Miss Julia Elizabeth Parker, daughter of Mrs. John Duncan Murphy.

Davis-Cole—On April 26, Doctor John Staige Davis, junior, son of Doctor and Mrs. John Staige Davis, and Miss Camilla Ruth Cole, daughter of Doctor Rufus Cole and Mrs. Cole.

Disston-Robertson—On March 26, Mr. Harry Disston and Mrs. Norman Robertson, daughter of Mrs. Frederick W. Duval.

Dowling-Smith—On April 10, Captain Thomas Martin Dowling, son of Mr. and Mrs. Thomas A. Dowling, of Dublin, Ireland, and Miss Helen Gilman Smith, daughter of Mr. and Mrs. William Allen Smith.

Drake-Chapin—On April 29, Mr. Francis Augustus Drake, son of Mr. and Mrs. Tracy C. Drake, of Chicago, Illinois, and Miss Virginia Chapin, daughter of Mr. and Mrs. Simeon B. Chapin.

Duryea-Simonds—On May 8, in Saint Bartholomew's Church, Mr. William Mairs Duryea, son of Mr. and Mrs. Walter Duryea, and Miss Marjorie E. Simonds, daughter of Mr. and Mrs. William Robinson Simonds.

Fay-Rasmussen—On March 22, Mr. William Pictman Fay, son of Mrs. George Barr McCutcheon, and Mrs. Garrison Rasmussen, daughter of Mr. and Mrs. Henry Jackson Garrison.

Foulds-Hemenway—On March 29, Mr. Blair Foulds, son of Mr. and Mrs. Colburn Symmes Foulds, and Miss Hope Hemenway, daughter of Mr. and Mrs. George Cowles Hemenway.

Granville-Smith–Masson—On April 5, Mr. Walter Granville-Smith, junior, and Miss Jeanne Masson.

Hale-Boynton—On March 22, Mr. Nathan Hale, son of Professor Edward Everett Hale and Mrs. Hale, and Miss Lillian Boynton, daughter of Mr. and Mrs. Eli Little Boynton.

Havell-Watson—On February 14, Mr. George F. Havell, son of Mr. and Mrs. Harry C. Havell, and Miss Mildred Christine Watson, daughter of Mrs. John Henry Watson.

Hawes-Bates—On April 5, Mr. Albert Lee Hawes, son of Doctor Albert Sidney Hawes and Mrs. Hawes, and Miss Bertha Bates, daughter of Mr. and Mrs. T. Towar Bates.

Hoppin-Swords—On May 3, Mr. Frederic Gallatin Hoppin, son of Mr. and Mrs. William Warner Hoppin, and Miss May Swords, daughter of Mrs. Oliver H. P. La Farge.

Ives-Meyer—On May 10, Mr. Kenneth Appleton Ives, son of Mr. and Mrs. Kenneth Ives, and Miss Margaret Howland Meyer, daughter of Mr. and Mrs. Charles Garrison Meyer.

Johnson-Davies—On April 5, Mr. Vinson Lair Johnson, son of Mr. and Mrs. J. Richard Johnson, and Miss Winifred Davies, daughter of Mr. Harrison Gray Davies.

Jordan-Dennett—On May 24, Mr. Philip Harding Jordan, son of Mr. and Mrs. Stanley Jordan, and Miss Nancy Dennett, daughter of Doctor Roger H. Dennett and Mrs. Dennett.

Kane-Bryan—On May 21, Mr. Richmond Keith Kane, son of Mrs. Daniel H. Kane, and Miss Amanda Stewart Bryan, daughter of Mr. and Mrs. John Stewart Bryan.

Ketcham-Dryden—On April 2, Mr. Howard Ketcham, son of the late Charles Belden Ketcham, and Miss Virginia Dryden, daughter of Mr. and Mrs. John Lester Dryden, of Grosse Pointe Farms, Michigan.

Kohler-Aldcrofft—On May 24, Mr. Robert Fisher Kohler, son of Mrs. Emil Kohler, and Miss Elena de Rivas Aldcrofft, daughter of Mr. and Mrs. Richard Bradbury Aldcrofft.

Long-Lenssen—On March 22, Mr. Boaz Walton Long, son of Mrs. Elisha V. Long, and Miss Eleanor Lenssen, daughter of Mrs. Arthur Lenssen.

Mallory-Burnett—On April 26, Mr. Donald Lee Mallory and Miss Mildred Burnett, daughter of Mr. and Mrs. William A. Burnett.

Miller-Powell—On March 26, Mr. Denning Duer Miller, son of Mr. and Mrs. Henry Wise Miller, and Miss Alison Gibson Powell, daughter of Mrs. James Du Bose Powell.

Moody-Laidlaw—On May 17, Mr. Horace Walker Moody and Miss Anne Carter Laidlaw, daughter of Mrs. Robert R. Laidlaw.

Mygatt-Taintor—On April 7, Mr. Francis S. Mygatt and Miss Mabel M. Taintor, daughter of Mr. and Mrs. Starr Taintor.

Neff-Carey—On May 2, in Saint Bartholomew's Church, Mr. Walter Holt Neff and Miss Nan Carey, daughter of Mr. and Mrs. Robert Carey.

Oddy-Nash—On March 31, Mr. Joe Geoffrey Oddy, son of Mrs. Richard Tetlow Oddy, of Harrogate, England, and Miss Beatrix Nash, daughter of Mr. Warren B. Nash.

Pleydell-Bouverie-Gelshenen—On April 30, Mr. Christopher Pleydell-Bouverie, son of Colonel the Hon. Stuart Pleydell-Bouverie, of High Barn, Godalming, Surrey, England, and Miss Kathleen Bowne Gelshenen, daughter of Mrs. Carpenter Gelshenen.

SPRING SPORTING EVENTS

May 15 to June 10—Westchester Racing Association, Belmont Park, Long Island.

May 26 to 31—Horse Show, Devon, Pennsylvania.

June 5 to 7—Horse Show, Tuxedo Park, New York.

June 20 to 21—Lake Forest Horse Show, on the grounds of the Onwentsia Club, Lake Forest, Illinois.

June 27 to 28—Horse Show, Babylon, Long Island.

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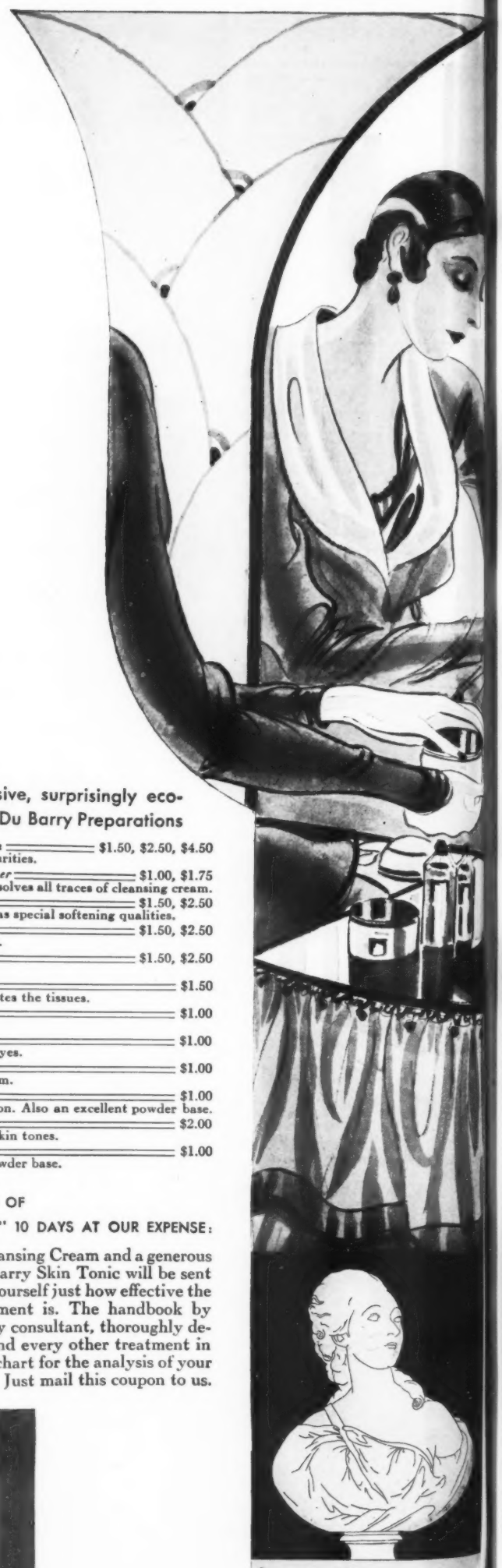

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CHOCOLATES

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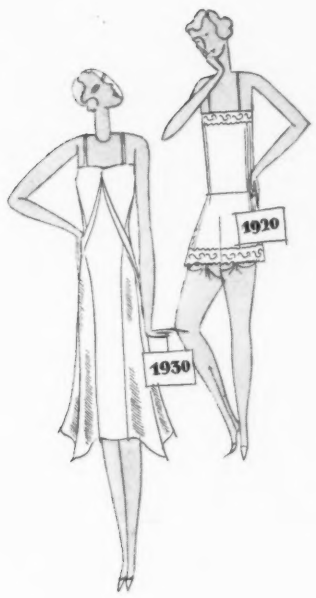


THERE is no doubt about it. Our conception of feminine beauty has changed. We remain faithful to an ideal of youth, slimness, and liberty, but this ideal, which we call "modern," has been so fully realized of late that, to continue to satisfy us, it must experience some development and change.

Woman retains her youth, but veils and softens it slightly by subtlety and by a new form of coquetry—provocative, but individual and sincere. Beauty makes itself felt, not only through form, but through suggestion. It appeals to the eyes and to the imagination, as well.

Because fashion has so thoroughly sensed this need for a new attack in the art of pleasing, it begins to conceal the woman more and more. Are not ankles more interesting now that, with long evening dresses, one sees them less? Woman has discovered again what power lies in mystery, and she learns to shift attention from one point of interest to another.

The new mode discovers and reveals forgotten or unsuspected charm: the slimness of waist, of hands, and of feet; the appeal of soft, growing hair; and delicate handkerchiefs, exquisite laces, frills, all those things that pass unnoticed, actually, but which, in the aura of the elegant and perfectly groomed woman, make themselves subtly felt.

That is why lingerie, in the new mode, has found again its real importance—lingerie, as we understand it now: long night-dresses, cut and fitted in the manner of the grande couture; lounging sets that are as beautifully assembled as a costume for a tea. Lingerie, to-day, is the ultimate expression of femininity.

VOGUE'S

EYE VIEW

OF THE MODE

Hoyningen-Huené, Paris

A young American who rightfully belongs in the group of international beauties is the Baronne d'Almeida, the former Miss Barbara Tapper, of Chicago. She and her husband, whose family is one of the oldest in Portugal, live in New York and Paris. They are not only extremely popular with the younger set, but are much sought after by every circle of smart international society

THE BARONNE D'ALMEIDA

INTERNATIONAL BEAUTIES

AS SEEN BY HIM

THERE is a group of new beauties that stands out in the smart world, wherever society gathers. They are the women of the younger generation of whom the smart cosmopolitan world has only just become aware, and they are now attracting the lorgnettes of the judges who award the prizes for beauty in the ballrooms of 1930. A whim, a sudden realization of their loveliness, may have decreed them beauties overnight, but their position in the firmament of social stars is fixed, and many of them are destined to become, in their turn, the great hostesses of to-morrow.

They are the newest personalities to be encountered in the merry-go-round of fashion—at the Grand National, Gleneagles, Biarritz, Cannes, Venice, Saint Moritz; at the dancing places of Montmartre; and at the Ritz at lunch. Their lives, their clothes, their sports, their houses, their motor-cars, their dogs—everything about them is in the 1930 manner. And it is now their turn to take the stage and bask in the spot-light of fame.

The standard of beauty by which they are judged is not at all what it was in the 'Nineties, when the classic, statuesque type of woman—and she was undoubtedly beautiful—was the fashion of the day. It is the personality of the woman that creates the impression of beauty, rather than the fact that she happens to conform to certain established rules—as to the length of a nose, the colour of the eyes. The woman herself now catches and holds the attention, so that she is singled out from among the countless lovely women—who are, actually, more numerous than ever before. Beauty has taken on a deeper, wider application. It is no longer confined to, or dependent upon, line and colouring, but draws upon such intangible things as charm and personality to cover its full significance.

A woman's ability to express her individuality through a gesture, by her dress, through vivaciousness or repose, through all the things with which she surrounds herself, and through all that she does, goes far to build up the impression of beauty that sets her apart and fastens upon her the admiration of the world. Modern freedom has given her new health and put new interests within her reach. She can discuss, with intelligence, art and philosophy or hold her own on the tennis-court. Stereotyped manners and artifices are broken down, letting her personality shine through, to illuminate and play upon her beauty and charm.

By birth, four of the new beauties are French, four English, and three American—a balance that is typical of the smart international world to-day.

The three Americans are the Baronne d'Almeida, Mrs. Leo d'Erlanger, and Mrs. André Lord. The Baronne d'Almeida was Miss Barbara Tapper, of Chicago, and her husband belongs to one of the oldest families in Portugal. They live in Paris and New York and, like the rest of the cosmopolitan world, are often seen at the various Continental rendezvous of fashion. This couple is not only extremely popular with the younger set, but is much sought after by every set of every age. Mrs. Leo d'Erlanger, who was Miss Edwina Pru, of New York, is one of the three beautiful and popular

Hoyningen-Huené, Paris

An Englishwoman who is singled out on the Continent, as well as in England, for her beauty, wit, and talent is Mrs. Kenelm Lee Guinness, the former Miss Posy Strangman. She and her husband, who is an enthusiastic yachtsman, have just returned to their lovely new house in Cadogan Square, in London, after an extended trip to West Africa on their steam-yacht, "Migrant"

MRS. LEO D'ERLANGER

Hoyningen-Huené, Paris

MADAME MAX ALLEZ

• Madame Max Allez, formerly Mademoiselle Denise Pottier, is typical of the new standard of beauty that is attracting the admiration of the cosmopolitan world. Madame Allez was recently married in Paris, and her youth and great charm set her apart as an international beauty

• Pointed out everywhere in London and Paris because of her chic and her striking good looks, Mrs. Leo d'Erlanger (above, right), who was Miss Edwina Pru, of New York, is one of the three beautiful and popular young women of the d'Erlanger family in London, the others being Mrs. Robin d'Erlanger and Mrs. Gérard d'Erlanger

young women of the d'Erlanger family in London, the others being Mrs. Robin d'Erlanger and Mrs. Gérard d'Erlanger, who was formerly Miss Edythe Baker. Mrs. Leo d'Erlanger is the most recently married and is pointed out everywhere in London and Paris because of her chic and her striking good looks. Mrs. André Lord and her husband are permanent members of the American colony in Paris. Mrs. Lord, who was Miss Edna Hoyt, of New York, is one of the best dressed of the younger women and, because of her beautiful figure, wears her clothes to striking advantage.

The four Englishwomen—Lady Dashwood, Mrs. Philip Kindersley, Mrs. Kenelm Lee Guinness, and Mrs. Archie Campbell—are all very well known on the Continent, as well as in England. Lady Dashwood is the wife of Sir John Dashwood, whose title is the oldest baronetcy in England. They have a beautiful country house, and the village on their estate has been recently selected for preservation as the ideal English village. Mrs. Kenelm Lee Guinness, who, before her marriage, was Miss Posy Strangman, has a lovely new house in Cadogan Square, in London. Her husband is a great yachtsman and owns the steam-yacht, "Migrant," on which they have just returned from a long trip to West Africa. Mrs. Guinness is extremely amusing and witty, and talented, too, for she paints extremely well.

Mrs. Philip Kindersley, formerly Miss Oonagh Guinness, and her husband, are a very popular young couple, who were married last (Continued on page 106)

Hoyningen-Huené, Paris

MRS. ANDRÉ LORD

THE VICOMTESSE DE CONTADES

• The Vicomtesse de Contades, née Jacqueline de la Bégassière, is one of the new generation of beautiful Frenchwomen, whose country houses near Paris gather cosmopolitan society

• Mrs. André Lord, the former Miss Edna Hoyt, of New York, is one of the best dressed and most popular of the younger women in Paris, where she and her husband are permanent members of the American colony

• The Comtesse Jean de Vogüé (the daughter of the beautiful Comtesse Charles de Polignac) is an expert tennis player and ski enthusiast, but her greatest talent and diversion is painting

THE COMTESSE DE VOGÜÉ

Hoyningen-Huené, Paris

THE COMTESSE JEAN DE NEUFBOURG

Comtesse Jean de Neufbourg was Mademoiselle Hedwige de Chabannes La Palice before her marriage. Her mother is the well-known composer of music, who writes under her maiden name of Armande de Polignac. The Comtesse and her husband are interested in aviation and sailing

BEAUTY HEALTH

BEAUTY, what sacrifices are made in thy name! If one looks behind the scenes in Paris, one finds the smart woman making endless sacrifices of time and money, of leisure and indulgence. For, be it known, there is no life so Spartan as that of the fashionable beauty of to-day, a large share of whose time is consecrated to the hairdresser, the manicure, the masseur, the beauty doctor, and the physical instructor.

But the sacrifices are not made in vain. One need only look at the woman, however beautiful she may be, who does not travel this road to beauty, to realize that it is more important to be well groomed—what the French call *soignée*—than to be born beautiful. The impression of beauty created by the perfect coiffure, make-up, delicately shaped and carefully tinted nails, slender suppleness, and health is now so much more real to us than beauty without such adornment that the artificiality has the semblance of reality. Our eyes have become so accustomed to lips that are rouged, nails that are lacquered, cheeks and eyes that have been lightly brushed with colour from paint pots that, by comparison, Nature without these touches seems faded and dead.

The modern road to beauty, unlike that of the eighteenth century, is paved with benefits. In that time, women who were not really beautiful often gave the impression of beauty because of their powdered wigs and dazzling costumes. But, bereft of their head-dresses, paint, powder, and gaudy finery, these poor ladies possessed only thin and unhealthy heads of hair, bodies disfigured by tight corsets, and poor, sallow skins. Our beauties of to-day have scalps that are kept in perfect condition, and their hair has the lustre of youth; their skin, under their make-up, is healthy, clear, and well preserved; and their bodies are not marked by tight, uncomfortable clothes. In our enlightened days, the road to beauty is the road to health.

For this reason, the physical culture instructor has become important among the beauty specialists. His back-breaking exercises make it possible for a woman to look as slim as the slimmest Paris mannequin, and he can do what the Hollywood diet never could—make her slim and supple without making her weak and emaciated. Diet should be employed in the interests of health, rather than as a means of causing a thin woman to become thinner, for this the physical instructor can do to far greater advantage and without danger to her health.

There are no miracles about this beauty business. If one is not a beauty—a beauty one can not become. But, in this pursuit of health, one may soon pass for a beauty in the eyes (Continued on page 110)

BEAUTY

THROUGH THE LOOKING-GLASS

ALICE sat before the looking-glass and inspected herself without excitement. She was getting very tired of sitting before the looking-glass, peering anxiously to see whether she was any better-looking than she had been the last time, and then putting creams and powders and rouge on her face when she decided that there was still room for improvement. For Alice was about twenty-seven or twenty-eight years old, or maybe thirty-two by this time, and there was room for improvement more often than not. She sighed, and the White Kitten, who was Alice's Dearest Friend and was curled up on the window-seat just now, looked at her coldly.

"Do you know what to-morrow is, Kitty?" asked Alice sadly.

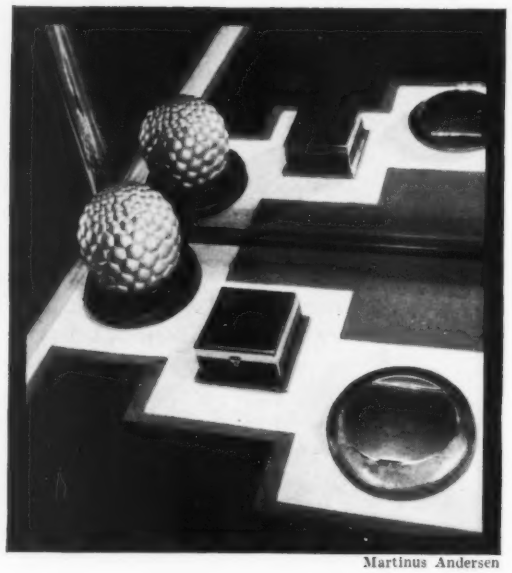
"I couldn't very well help knowing when I look at you, dear," said the White Kitten, yawning and stretching her delicate claws. "It's your birthday, and you'll be twenty-seven or twenty-eight, or, more likely, thirty-two, I shouldn't wonder."

"Horrid, spiteful little cat!" thought Alice privately; but she said nothing, only leaned nearer the looking-glass, and nearer and nearer until suddenly—she didn't know quite how it happened—the glass began to melt away just like a bright, silvery mist, and Alice stepped right through it and jumped down into the room on the other side.

The first thing she did was to look at herself in the back of the looking-glass to see if she looked any better than she had looked on her side of it. And, when she had looked, "Oh-oh," said Alice quite quietly; for this was a magnifying looking-glass, and Alice's great, magnified face looming up in it was enough to frighten an army. Not only was there room for improvement in that face, there was a crying need for it—and Alice had left all her cosmetics on the other side of the mirror!

Tears filled her eyes, and she was about to sit down and sob real sobs when she heard a faint voice at her feet and, looking down, perceived the White Queen looking as cross as two sticks, but without it producing any wrinkles whatever. Something marvellous must have happened to the White Queen, Alice reflected; for, instead of being the untidy, slovenly, bedraggled creature that Alice well remembered from the last time that she had been through the looking-glass, she was well-groomed and youthful, and as chic as a drawing in a fashion magazine.

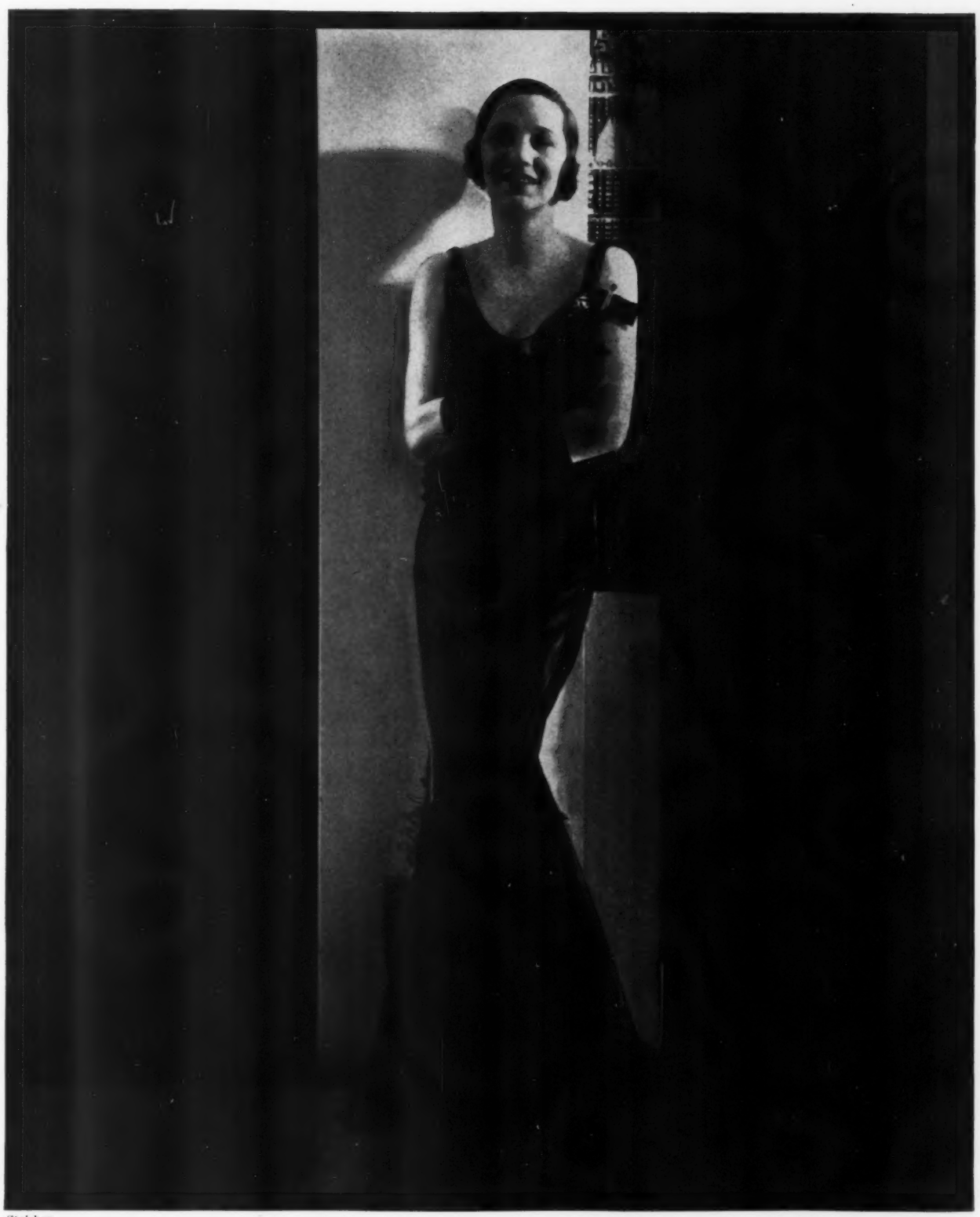
"What's this? What's this?" demanded the White Queen fretfully; and, when Alice explained that she had looked at herself in the magnifying mirror and was in despair about (Continued on page 88)



Martinus Andersen

• (Extreme left) Aids to make-up: an illuminated magnifying mirror, Hammacher Schlemmer; a second model, Saks-Fifth Avenue; "Truth" mirrors, optical lenses; Altman

• In the lower photograph are Patou's face powder in a gilt and black container; Lelong's new powder box, Saks-Fifth Avenue; and Schiaparelli's large silver vanity-case



Steichen

WORTH LAUNCHES A NEW SILHOUETTE

Worth is responsible for the altogether new silhouette of this black net gown, which is so perfectly suited to Gertrude Lawrence's slim figure. The black net moulds the column of the body closely, then breaks into a series of fan-like ruffles from the knees down. Black jet beads outline the ruffles, and a black jet beaded cape may be worn with the dress to repeat the sparkling note. The long black gloves are a smart accessory

THE GOOD LISTENER

BY LLOYD MORRIS

THE most enchanting woman I know was never praised for her beauty. Women considered her plain and were curious about the source of her power over men, for her celebrity was founded upon the fact that she had won and retained the admiration of many of the most eminent men of our time. Her versatility was evident in the variety of her admirers. They included men of all types and of almost all professions. Rumour asserted that nearly all of them fell in love with her.

Because she was not beautiful, her attractiveness to men was usually explained by the possession of exceptional intelligence. Her wit, her erudition, the fluency of her conversation were so frequently and so widely praised that her intellectual brilliance became a kind of legend. In the beginning of our acquaintance, it would not have occurred to me to doubt the truth of that legend. Our conversations were extraordinarily stimulating to me, and, quite naturally, I attributed their quality to her contribution. Like her other admirers, I added my testimony to her legend.

Long after our acquaintance had matured into friendship, it occurred to me that, in praising her keen intelligence and the sparkle of her talk, I had done her much less than justice. The legend of her brilliance was merely a legend, and it had concealed the true source of her power to enchant. Reflection made clear that, during the whole period of our friendship, I had never heard her utter a sentence memorable for its intellectual substance, never felt the rapier thrust of her wit, never capitulated to her superior erudition. During all those years of fascinating conversations with her, it was I who had done nearly all the talking. She had listened. The major contribution, of course, was hers.

She still remains, for me, the most completely attractive woman I have known. Obviously, despite her reputation for brilliance, her capacity to attract men was grounded in her unique gift: the genius for creative silence. Her silence was not the muteness of stupidity, but the deliberate expression of a superior wisdom. Talk, even exceptional talk, is a readily procurable commodity. But the gift of creative silence is rare and precious. It is communicative and stimulating. It evokes and elicits; more forcibly than any spoken exaction, it persuades the speaker to offer only his best. The good listener receives the highest tribute that men are capable of offering, the gift of their richest experience and total personality. This is their spontaneous response to a quality more uncommon than intelligence, a talent that has its origin in an inward grace and wisdom of the heart. The good listener is silent—creatively. Her silence is sympathetic, comprehending, and interested. It is broken, from time to time, by an illuminating phrase or provocative question; but, paradoxically, it is the silence, not the words which break it, that is most articulate. To listen creatively is never to be dull. It is one of the few gifts that are inexhaustible, because it never palls. And, as the career of my friend seems to prove, the woman who is fortunate enough to possess it can be perpetually fascinating to men.

This woman was an American, and the fact that her career was acknowledged to be unusual is significant. American women, in general, do not practise the gracious art of listening. That they are remarkable for their intelligence is scarcely debatable, but that they lack that special wisdom of the heart which makes the good listener is equally evident. Indeed, so striking is the disparity between their intelligence and their wisdom that a man might wonder whether possession of the one quality does not preclude possession of the other. American women are cultivated, well-informed, and notably articulate. They have taken earnestly—often far too earnestly—to the pursuit of culture. A large proportion of them are college graduates, and there appears to be scarcely a woman left in the United States who is not following courses of lectures on every conceivable subject. They read voraciously. It is, therefore, not surprising that their fund of information is extensive, and their equipment of ideas excellent. Whether their striking lack of self-consciousness, their remarkable fluency in conversation (Continued on page 104)

Cecil Beaton

Vionnet softens the masculine lines of these pyjamas by adding feminine details. The white crêpe roma model has a red appliqué motif and wide trousers cut in one with the blouse; Lord and Taylor. The red-and-white foulard pyjama has a tuck-in blouse with an amusing collar; Bendel. Jewels from Van Cleef and Arpels

PYJAMAS OF INTRICATE CUT

Lelong's pale green chiffon tea-gown pyjama, "Papillon," shown left, has such extravagantly wide trousers that they are hardly distinguishable from a skirt. The soft fulness is controlled by a deeply shirred yoke, and the shirred motif is repeated on the sleeves of the printed green taffeta coat

Callot expresses the graciousness and charm of the tea-hour in the flesh-pink chiffon tea-gown, "Tendresse" shown above, which is worn with a coat of rose-and-gold lamé gauze, bordered with gold lace. The fulness of the dress is brought to the front, and the skirt extends into a short train

TEA-GOWNS ARE INCREASINGLY FORMAL

Lanvin's pale rose chiffon tea-gown, "Aphrodite," above, with soft drapery and an even-length skirt, bears a close relation to the formal evening mode. The fulness of the dress is gathered into hip and bodice yokes, and shirring appears on the sleeves of the rose chiffon jacket, bordered with gold lamé

Irène Dana combines, with much originality, pale water-green chiffon with the same green chiffon flower-printed in rose and mauve, in the tea-gown pyjama, "120," shown right. The transparent skirt reveals pantaloons underneath, and the sleeves have wing-like drapery; Bergdorf Goodman

TEA-PYJAMAS CONCEAL THEIR IDENTITY

• Printed chiffon in sharply contrasting colours has been used for the pyjamas below, at the left. The jacket is in black and white, and the bodice and trousers in black and red, in the same design, and the effect has all the charm of a Japanese print. The trousers, which are cut in one with the bodice, are loose and harem-like, and an apron skirt hangs from the sash, giving more fulness; Jessie Franklin Turner. Pyjama slippers from Lord and Taylor

• Miss Gertrude Lawrence is wearing a model from Patou, which has a short sleeveless jacket with a surplice closing and a cape covering the tops of the arms. The trousers are very full. The print is one of the many brilliant ones used for pyjamas and is in red and green on a black crêpe ground; Bergdorf Goodman

Steichen

Steichen

NEW PYJAMAS ARE OF VIVID COLOURED PRINTS

These delightful lounging pyjamas, which are worn by Mrs. Robert L. Stevens, of New York, combine a bodice section and a coat of plain yellow crêpe, with trousers and a coat lining of an unusually lovely print blending yellow, orange, and black in a restrained modernistic design. Accordion pleats are very cleverly utilized to give the trousers the exaggerated fulness that is so characteristic of the smartest pyjamas of this season and that sometimes makes it extremely difficult to distinguish pyjama trousers from a skirt; from Madame et la Jeune Fille

PYJAMAS—that comparatively new and very versatile fashion that all the smart world is wearing—are appearing in a great variety of prints, this year. Here is your chance to be just a little bizarre, to get away for the moment from standardized chic. In pyjamas, you can take time to express your own personality. You can be trig and jaunty in a simply cut polka-dot silk by Vionnet, or languorous in profuse printed chiffon, or a bit Oriental and exotic in antique old-pink Fortuny velvet, cut with a Persian flare.

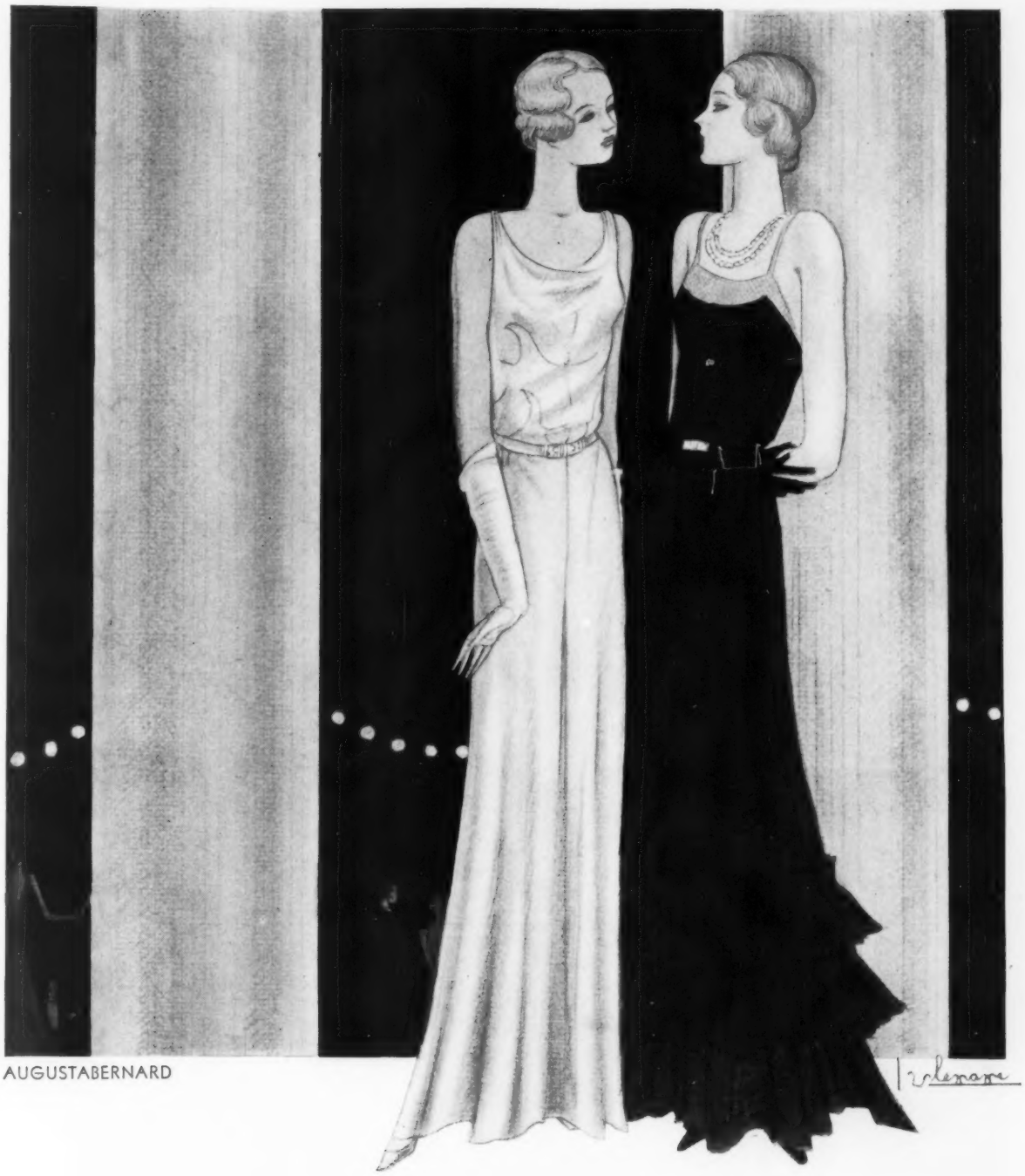
The printed chiffon and crêpe models illustrated on these two pages and also the rose velvet and black satin model that is shown with the week-end wardrobe on page seventy-six belong to the group called lounging pyjamas, but which are worn for tea and informal dinner, where they have charm and graciousness. Some women still prefer the tea-gown for such occasions, however, and, for them, several very lovely models in chiffon are illustrated on pages forty-eight and forty-nine. But pyjamas are newer and more youthful, and, in some versions, they are as dignified as the tea-gown. Lelong's "Papillon," for instance, shown on page forty-eight, is as conservative and dignified as any tea-gown. So extravagantly wide are the trousers of this model that it is difficult to distinguish them from a skirt, and this is a characteristic that is increasingly in evidence. The two pyjamas shown on page forty-seven are still other examples, and a novel point of the crêpe roma model is that it is all in one piece, very cleverly cut with the blouse.

AUGUSTABERNARD

THE SHADES OF NIGHT ARE USUALLY PASTEL

• Augustabernard interprets the classically simple mode in "774," the dress at the left, of crêpe romain in an exquisite pale pink. The slim waist, even hem-line, and skirt, which hangs in full, vertical folds, give it one of the smartest of the new silhouettes. Crêpe romain, also, makes the scarf, which is in pink over one shoulder and in cream over the other and is twisted in back where the two join; from Verben

• Circular fulness, repeated in varied aspects in the fichu-cape, peplum flounces, and encrusted skirt flounces below, makes Augustabernard's "778" an important contribution to the broken silhouette and to the new mode that expresses width and freedom while still maintaining slim lines. This frock is of pale green crêpe birman; from Verben



AUGUSTABERNARD

CLASSIC SIMPLICITY IN CRÊPE AND TULLE

• Pale blue crêpe birman is used by Augustabernard, in "773," as the medium for expressing the classic mode in practical and thoroughly modern terms. Barely perceptible incrustations mould the lower part of the bodice, releasing soft folds around the décolletage, and the gradually expanding width of the very long circular skirt is beautifully restrained, falling in straight folds to the floor; from Bonwit Teller

• Augustabernard handles tulle, in the gown at the right, "770," with great dignity and proves its adaptability to the new simplicity of treatment and cut. The sheer black dress is subtly moulded through the waist-line, but, otherwise, the surface of the tulle is left undisturbed. Ruffles of lace emphasize the fulness and weight the skirt; from Verben

Gertrude Lawrence's hair is a perfect illustration of the long-short coiffure. While it is definitely longer and softer than the bob of last year, it is very simple and distinctive in its arrangement, following the natural contours of the head in smooth lines and ending in a large, soft wave at each side. Miss Lawrence's gown is from Worth

COIFFURE BY MICHAEL

In the coiffure shown in the photograph below, the hair is of almost shoulder length. It is waved softly about the face and rolled into a small, flat knot at the back. Even with hair sufficiently long for a chignon, this arrangement creates the small head-line that is all-important to every smart coiffure. Yvonne Carette frock from Chez Ninon

Steichen

COIFFURE BY SCHAEFFER

Steichen

COIFFURE BY LAURENT

COIFFURES GROW LONGER

In this coiffure, the hair has been cut in different lengths and skilfully curled to produce an effect of modelling to the individual head. It is very soft and feminine in its treatment and extremely becoming. This is a most successful example of dressing hair of the half-way length, and it is especially suited for evening. Vionnet crêpe frock from Verben; jewels from Van Cleef and Arpels

ONE can sum up the important news about coiffures in just one sentence—all smart hair is longer, but long hair is not smart. For this is the first and basic fact from which all the newest coiffures are developed.

Just how long is longer, is, of course, the question. And there are three answers. You may choose between hair that is a little longer than it was last year, that would then have given the impression that it needed to be cut; or you may wear your hair the new half-way length, an inch and a half or two inches below the hair-line at the back; or you may let it grow almost to the shoulders. The first is still definitely short hair, since it is too short for any actual arrangement. But it is softer and more in keeping with the new, feminine modes than the short cuts of the very recent past. The second is long enough to arrange in a variety of new ways at the nape of the neck. The third permits a softened coiffure with a small chignon or some other arrangement in the nape of the neck. In most cases, the sides will be short (though not too short), and the hair will be thinned and shaped to give a small head.

This point—a small head—is still as all-important as it ever was, even in the days of the boyish bob. There is no return to the luxuriant locks of the Seven Sutherland Sisters, in spite of the fact that frocks have revived a past elegance. "Women's Crowning Glory" is no longer admired chiefly for quantity. For the last few years have shown us that a well-propor- (Continued on page 98)

COIFFURE BY MARTIN FROM VIENNA

COIFFURE BY SEMON, INC.

Steichen

The photograph above shows a charming treatment of hair of the half-way length. Here, the coiffure has a one-sided effect, which is very new, ending in a series of ringlets. Such an arrangement is best achieved with hair that is naturally curly, as in this case, or permanently waved. The Lanvin wrap of lamé trimmed with sable is from H. Jaeckel and Sons

The coiffure shown in the photograph at the left is also designed for the half-way length of hair, but it is less shaped than the other coiffures of this type. The hair is waved to form two rows across the back, and the ends are turned up in curls to form a third. This is a distinctly youthful treatment. The Augustabernard cape frock is from Verben

The charming coiffure reflected in the mirror on the opposite page was fashioned with long hair—that is, hair reaching to the shoulders, and the hair is permanently waved. A flat chignon is rolled across the back, and the sides are arranged to reveal the ears. Chanel lace frock from Bonwit Teller. Jewels from Black, Starr and Frost-Gorham

THE CHIGNON RETURNS

Steichen

COIFFURE BY CHARLES BOCK

WHERE IS THE BELLE TODAY?

BY CECIL BEATON

THERE IS SOMETHING
ABSURD ABOUT PRETTINESS

THERE was a sudden stampede in the Park. Under the Achilles statue, chaos reigned, and little dogs, Pomeranians and Schipperkas, yapped and barked and were trodden underfoot, ladies in bustles jumped upon the green iron chairs, their elegantly bewhiskered and grey top-hatted beaux tried to do likewise, horses shied, old dowagers were crushed and fainted. There were many quite serious casualties, and later it was discovered that all this commotion had been for a false alarm. Miss Knipper, who was always of a somewhat excitable nature, had mistaken the lady in the mauve toque for the Jersey Lily, and that is how the trouble started.

Scenes of this sort were not infrequent—such was the excitement caused in the 'Eighties by the Professional Beauties, the lovely ladies of whom photographs (lying nonchalantly in hammocks with hands behind the tilted head or posed fondling stuffed doves or artificial bouquets of wheat and poppies) were exhibited everywhere and were greedily bought by the thousands.

Every time Mrs. Langtry, wearing a meagre black dress, appeared with her violet eyes and Grecian knot in a box at the opera, there was an uproar of mad enthusiasm and delight. The crimson curtains were torn from their formal loops, the auditorium lights were raised, and the Lily had to take her bow graciously before the prima donna could continue with her bird-like warbling.

To-day, nothing like that happens. All the Beauties of "Society" and "Stage" may be assembled together to appear in a Charity Matinée Pageant, and comparatively no enthusiasm will be shown.

Why then did Mrs. Langtry create such a furore? Why were towns named after her, painters, poets, crazy over her, fashions swayed by her? How could any woman in all seriousness be called "the toast of two continents?" Was she really lovelier than any one living to-day?

THE FAMOUS TOAST
OF TWO CONTINENTS

THE PRE-WAR BELLE
CLINGS TO HER VINTAGE

In those days, no "make-up" was used, for maquillage of all description was banned, and the old beauties triumphed mercilessly over the unvarnished plain. Mrs. Langtry's complexion happened to be naturally a bouquet of pink roses, scarlet roses, and white lilies. Nowadays, with a pot of paint and a brush of mascara, almost every woman can and does make herself attractive, and, today, there is a superfluity of paint and good looks. Every one is easy to look at. In the old days, it was enough that a beautiful woman should be gracious and charming—lovely ladies were seen rather than heard. A Grecian goddess, however dumb, justified herself.

But, to-day, it is essential for a woman to be bright. Nowadays, though great good looks are an advantage to begin with, unless they are backed up by intelligence and attractiveness, they will get a girl nowhere. A dull Venus will inevitably find herself left to herself in a corner by the end of the evening. To-day, personality is more important than looks. The "Belle" is not a contemporary figure, for she is not amusing and has no sense of humour, without which no modern Venus is complete.

To-day, Fashion has it that precious little individuality is permissible, and, accordingly, the Belle can not stand out from the good-looking mass surrounding her—ladies wearing the same clothes, using the same make-up and the same method of hair-dressing. In the old days, there were exciting and whimsical innovations; there was the sudden appearance of the Alexandra curl on the alabaster shoulder, the Langtry toque, the Langtry knot, and, in those days, every one had set standards of beauty and knew and recognized a beautiful woman at sight.

Nowadays, opinions are varied, and the modern idea of a Belle is so different from that of the old that a Beauty of yesterday would be considered too handsome, too stodgy, and, then, judging by the old standards, our Belle to-day would be considered to be unimposing (we say that she is exquisitely delicate), too thin, too exotic, with not enough chin. To us, classical beauty means less than charm and attractiveness. Handsomeness is utterly démodé, and prettiness, too, is out of date and inclined to be ridiculous. Contemporary-spirited people neither look nor behave prettily; it is a sign of being definitely of the older generation to cock the little fingers and sit delicately on the edge of a chair, and to call "Jo-hoane" over the banisters in sweet and dulcet tones. The modern Belle is business-like and screeches "Joan."

An actress's beauty and voice, once her trump cards, can be her downfall. If she is always saying that no one can look like anything in the clothes of to-day and grumbling about the new hats having no brims and the modern actresses having no enunciation, she is branded as being of the day when actresses were full of airs and graces and affectations. We have no time for such palaverings nowadays. Like the variety artist, the Belle must make her effects quickly, with no beating about the bush.

The Pre-War Belle clings tenaciously to her vintage. She never forgets past triumphs. (Continued on page 108)

CHÉRUIT

LELONG • YTEB

• Lucien Lelong's "Gaho," shown at the left, above, is a cool and summery ensemble. The short white chiffon jacket with a peplum flare has short sleeves, and it slips on easily over the white chiffon dress, of which it seems very much a part; from Lord and Taylor

• Yteb designed the white crêpe ensemble at the right, above, and called the cape-coat and the dress "Clair-obscur" and "Cordélia," respectively. As the summer nights grow cool, the coat may be slipped on and tied at the side by a bow that echoes the bow on the full skirt of almost even length

• Chéruit's "La Dame en Vert," at the left, is a smart version of the cape-scarf used to complete an evening ensemble. It is in two shades of green georgette crêpe, with a neck-line that rolls and ties in a bow, over the dress of green georgette crêpe; from Bergdorf Goodman

WORTH • MADELEINE

• In "Premières Fleurs," at the left, above, Worth has used a white chiffon with widely spaced pink, blue, and green flowers that enhance the summer-like quality of the ensemble. The wide circular ends of the scarf, joined by a narrow strip that crosses easily around the neck, cover the arms and shoulders in the graceful manner of a cape. The skirt forms a train that repeats the decided flare of the flounce

• Madeleine has made very distinctive use of the crossed and draped movement at the hip-line of the dress of white chiffon at the right, above, and this motif is repeated in the circular cape scarf by means of the crossed ends, which are thrown to the back. Petalled side sections contribute to the skirt fulness of this model, which the designer has called "Oiseau Rare," and this fulness is concentrated in vertical folds at the front of the gown

THE ENSEMBLE FOR

SUMMER EVENINGS

WORTH MOLYNEUX LIPPÉ SŒURS

PARIS VERSIONS OF SLEEPING BEAUTY

GOSSAMER and illusionary, the shadow of a feminine mode, lingerie is the epitome of feminine charm. It mingles real laces, spun glass in quality, with filmy textures in soft flesh shades; it borrows the quaintly sprigged fabrics of our grandmothers to present them with new allure; it uses white for garments that are paradoxically sophisticated in appeal; or portrays new forms in sheerest chiffons printed gaily as a butterfly's wing. Lingerie, as delicate and intangible as a dream, has a new and subtle dignity achieved by studied line and intricate cut.

Gone, the equality of garments tailored in the masculine manner. Here is lingerie from the *couture* point of view. New lengths, new shapes, new forms to fit our new silhouettes. Abbreviated chemises to tuck into the slim waistbands of panties that fit snugly through the hips; short evening panties, so short and scant they are almost triangular in shape; evening combinations reaching the knee, moulded through the body, and fitted to serve as brassières. Tiny tucks, invisible gores, and bias cut to eliminate extra folds, and almost no pleating to bulge through clinging drapery.

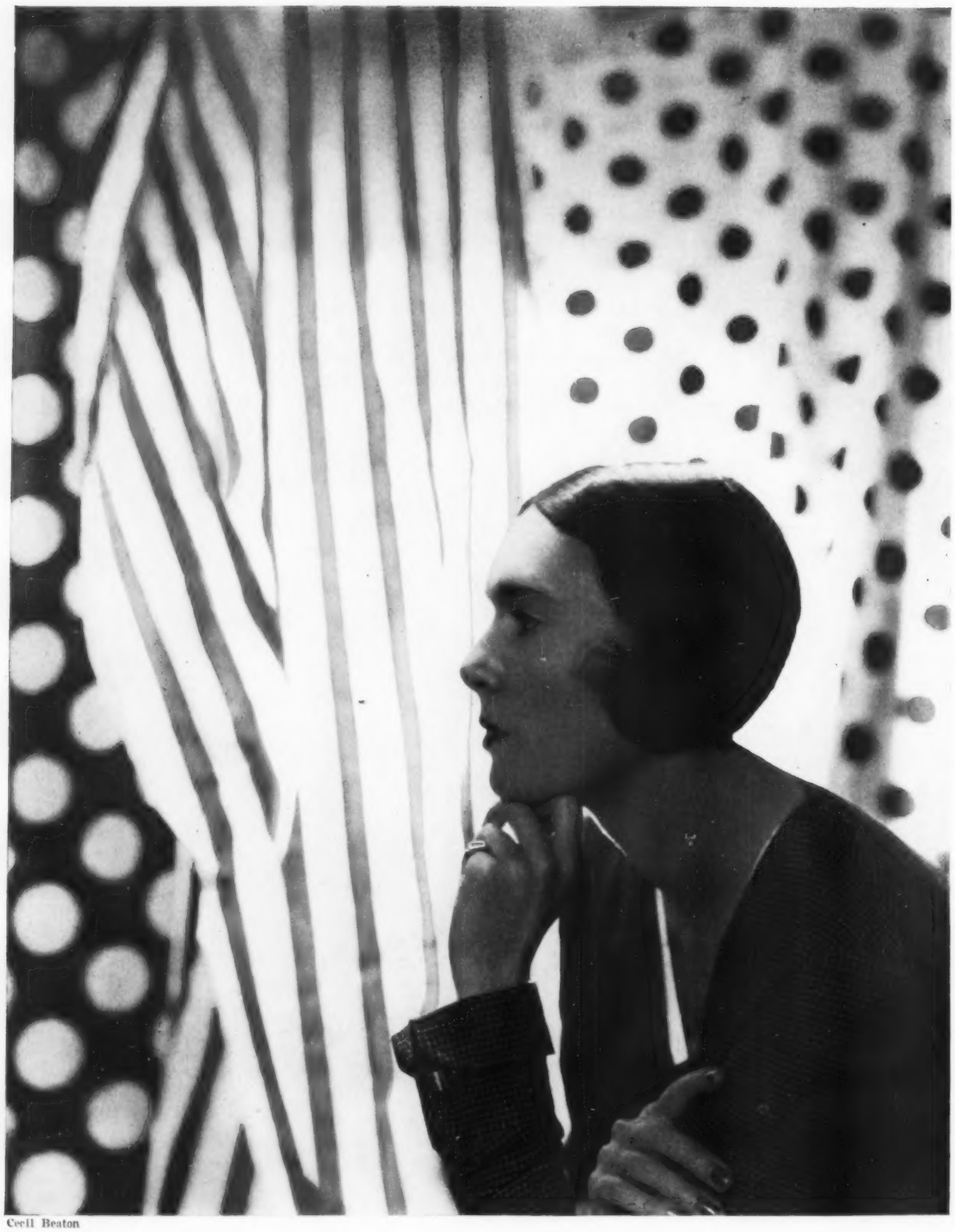
• The medium-weight grège linen sleeping pyjamas from Worth are delightfully cool and refreshing, and they have a dressing-gown and sheets and pillow-cases to match.
• The Molyneux bolero top is used in "2693," the champagne coloured chiffon nightgown in the centre, printed with black polka-dots.
• Peach coloured crêpe is combined with Alençon lace in Lippé Sœurs' "327," at the right; from Altman

Real lace edgings, Valenciennes to the fore, accented by fine lines of drawn-work or delicate Turkish point. Pale chameleon colours to reflect our varying moods, and white, partly because of the light tops of many of the dresses, but principally because it is so pristine and new looking and lovely with cream lace. Nightgowns that reveal a charming new stateliness through their full length, circular cut, marked waist-lines, and the workmanship of the yoke.

These nightgowns are the nucleus of the intimate ensemble and have their own accessories. Négligés, bed jackets, covers, sheets, and pillow-slips, all created by the same designer to harmonize and blend. Ninon, triple voile, washable chiffon, and marquisette, plain and printed, crêpy chiffons, and the dull sheen of satins—these are the foundation. Valenciennes, point de Paris, Rosaline, and the cobwebby Malines—these the decoration. For lace, unless it is real, is of secondary importance. Fragile, imaginative hand-work, incrustations of another fabric, delicate lines of piping or faggoting, lace insertions, and narrow lace edgings are daintier and more feminine than they have been in a long while. (Continued on page 94)

• Hélène Yrande calls her beautiful, simple nightgown of pale pink satin, below at the left, "Madame Récamier," since it is modelled on the dresses of that lady's period.
• The romantic trend is typified by Annek's costume, "Pierrot," sleeping pyjamas of white satin.
• "L'Impératrice," a delicate white triple voile nightgown, trimmed with Alençon lace, from Hélène Yrande, is in the First Empire style

HÉLÈNE YRANDE ANNEK HÉLÈNE YRANDE



Cecil Beaton

MISS SARAH JANE SANFORD

Like her sister, Mrs. Sidney Legendre, Miss Sanford has a penchant for travelling in obscure sections of the Continent. Along with this enthusiasm, Miss Sanford enjoys the life of Palm Beach where the house of her father, Mr. John Sanford, is the centre of much of the gaiety of the colony

PAINTING IN FACSIMILE FOR THE MODERN

BY HELEN APPLETON READ

THE degree of aesthetic content possible in any mechanical reproduction of the fine arts is a much argued subject with fundamentalists. To them, the capitulation of art to machine processes means that the last inviolate stronghold has gone over to a robot civilization. But, setting aside metaphysical reasons for this prejudice, it would seem as if aesthetic content were directly in proportion to the degree of accuracy with which the autographic quality of the original is reproduced. Not so long ago, phonograph records were as anathematic to the music-lover as cheaply coloured lithographs of old masters were to the art-lover. As the processes of sound reproduction were perfected, the music-lover conceded that so-called "canned music" had distinct aesthetic, as well as educational, value. For the Wagnerite, whose chance of hearing Carl Muck conduct Tristan at Bayreuth is small, the Victor records of this performance are an aesthetic compensation. So, for the art-lover, the opportunity of living with an autographic reproduction of his favourite Cézanne or Matisse is a commensurable experience.

The perfection of colour processes has made this experience possible. Some of the German and French colour prints now on the market, especially the water-colours, drawings, and pastels, require magnifying glasses to be distinguished from the originals.

Despite the rapid and wide-spread interest in modern pictures, there are, however, many art-lovers who are still on the fence—who are not quite sure as to the validity of the movement or the enduringness of their reactions to it. Henry McBride, in his recent monograph on "Matisse," offers the following sound advice to the doubtful. "I invariably recommend to those would-be progressives, if they look as if they could afford it, to buy a Matisse. It is the only way for certain persons to come to conclusions about the matter."

Very good advice this is for those who can afford the prices now asked for pictures by Matisse and other members of the *avant-garde*. But, even in this necessarily limited class, there are those whose artistic enthusiasms are tempered by a practical streak. They hesitate to spend their thousands for the sake of verifying the rightness of their aesthetic reactions. To such, the new colour reproductions are a panacea. Paintings in facsimile remove a mental hazard, a for-better-or-for-worse attitude, which obligates the buyer to abide by his decision whether or not the quality that moved him to purchase it in the first place evaporates or grows stale. By paying anywhere from ten to fifty dollars—the high prices are asked for autographed and limited editions—, the art-lover can own a Matisse Odalisque or a Picasso Abstraction, such as the one reproduced on this page. If a fine reproduction serves to create something of the response produced by the original, it would be captious to reject it on the grounds of its being a mere reproduction.

The recently opened Becker Gallery at 520 Madison Avenue has been the first to sense the importance of colour reproduction, although the Weyhe Art Book Store and the Art Corporation are also showing small collections. The Becker Gallery, for it is a gallery rather than a shop, is frankly dedicated to paintings in facsimile, shown with the care and taste that would be accorded to their originals. Appropriately framed and shown against the traditional grey monk's cloth background, the effect upon the visitor is that of seeing a remarkably well-chosen exhibition of modern paintings and drawings. The fact that the selection is not confined to contemporary French art, as is the case with the majority of modern exhibitions sponsored by dealers, still further enhances the gallery's interest and value. In fact, the art-lover not familiar with the galleries in Berlin, Munich, and Vienna is introduced, for the first time, to the works of such leading Central European painters as Oscar Kokoshka, Paul Klee, Franz Marc, Karl Hoffer, and Kandinsky. The Mexican renaissance is given the consideration due so vital and native an expression in a well-chosen group of Ribera water-colours.

Needless to say, the process is not solely confined to reproducing modern (Continued on page 110)

WHAT MEN DISLIKE IN WOMEN

A CONTROVERSY that is as old as Dame Fashion herself always arises when some one asks, "Do women dress for men, or for one another?" The extraordinary thing about this controversy is that women as well as men violently disagree on the answer. However it may be, and whether or not women dress to satisfy their own ego, or to excite the envy of other women, or, as one young bachelor flippantly, but intelligently remarked, "to please the men and tease the women," it is nevertheless safe to say that the vast majority of women do hope, at the same time, that the total effect will be pleasing to men.

With this premise in mind, Vogue has inquired of its masculine friends, that is to say, our readers' husbands, suitors, and a few thoughtful bachelors, unprejudiced by any immediate female entanglements, what the things are that women do which most annoy men. Vogue is, therefore, able to submit this astonishing list.

To begin with a sweeping generality, men do not like women to dress conspicuously, since the escorts of such women become ipso facto, conspicuous too. But the woman who was told in her 'teens that she was a "type," and who clings grimly to this adolescent conception of herself, is fortunately less commonplace than she was a few years ago. The Orientalist, swathed in batik scarfs festooned with Egyptian scarabs; the "vampire," or *femme fatale,* with her half-revealing, half-concealing black velvet draperies and interminable jade cigarette holder; the fluffy ingénue, who all too soon becomes the kittenish middle-aged woman bent on playing a child's rôle for life; the statuesque blonde with rather theatrical Greek ideas about her costume; and the thoroughgoing masculine woman are nowadays seldom seen. These exaggerations have given way to an almost too uniform chic, which may in itself be a little depressing and unoriginal, but which is surely more soothing to the masculine eye than bizarre clothes striving absurdly to "express" their wearer's personality.

Nevertheless, there remains a staggering number of things offensive to the masculine sense of fashion, of which nearly every woman has been guilty at one time or another.

There is, for instance, the woman who wears too much make-up on the street. Flaming lips against a dead-white face and eyes darkly rimmed with kohl may be very alluring in the dim light of a night-club, but, in the clear light of day, they are anathema to the average male. Mascara at night is permissible, one might even say necessary, but even then, if it is the sort that melts in dark, smeary circles around a lovely pair of eyes, the tenderest male heart will harden.

Vogue finds that few men can gaze on excessively long blood-red finger-nails without distaste, and, in some pronounced cases, revulsion. If, in addition to her barbarous talons, a woman has the faintest nicotine stain on her fingers, the old-fashioned male who beholds them is often lost to her forever. Less annoying, but more numerous offenders are the women who constantly make up in public in a conspicuous manner: during the course of the play, at the dinner-table, on the dance floor—they pat and poke at their coiffures, they dust loose powder about them in misty clouds, and wield their lipsticks like drum-majors' batons.

Perfume is undoubtedly the subtlest of lures, the most efficacious and exquisite of feminine foibles, but when it is used too profusely, when it drenches the air with inescapable sweetness, when it is too cheap, or too exotic, it defeats its own purpose and repels rather than attracts the average man.

The convention of "naturalness" in beauty is less important than it was a few years ago. Men no longer beam with approval at the sight of a schoolgirl complexion guiltless of any make-up. On the contrary, they may even find it wan and dull. But there remains always the distinction between art and artifice, and a patently artificial

PUBLIC ADORATION OF PETS BORES MEN

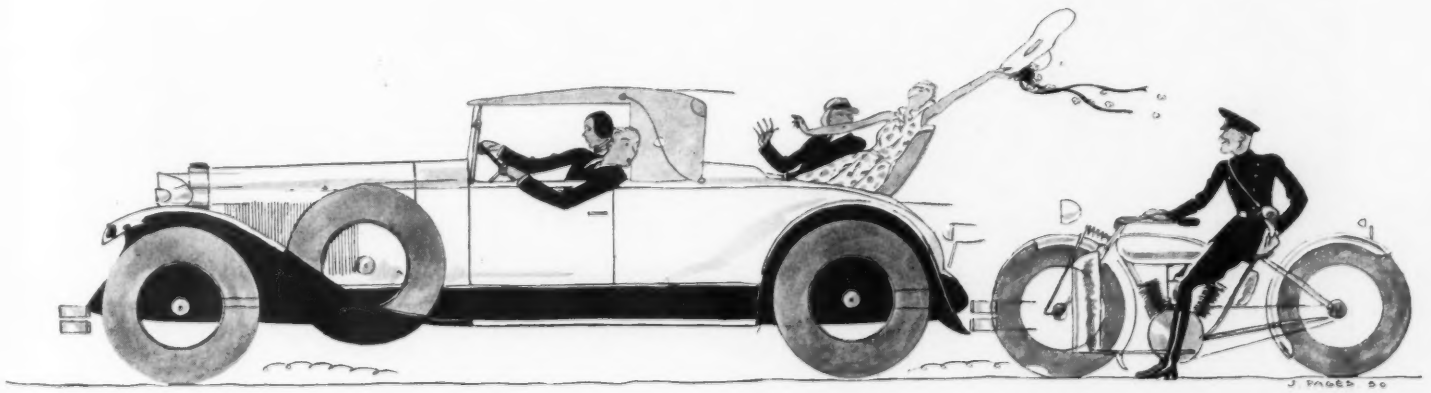
beauty leaves them quite as cold. Avoid, therefore, a marcel that is too rigid, a kinky permanent, lipsticks that do not match one's natural colouring, beaded eyelashes, and—abomination unspeakable—shaved and pencilled eyebrows.

It is perhaps on the dance floor that the details of a woman's costume most often annoy a man. Foremost in this category is the backless dress. A man has often admired a beautiful back and then, arising to dance with its proud possessor, found that there was far, far too great an expanse of it and that there was nowhere he could lay his hand without fear of either offending the woman or causing himself acute embarrassment. Then, too, there is the opposite type of dress, which has a cape or scarf that has to be constantly arranged over or under her partner's hand; the dress with the beaded or weighted panels that wind about his ankles; or the dress with the train that a woman is forced to hold in her lowered hand, so that dancing becomes awkward and tedious.

Few women these days wear the heavy, boned corsets that earned them the name of "Old Ironsides" at dances. There are far more who wear no girdles at all. If one has a frank, affectionate male member in one's household, he will usually explain that a man prefers to dance with a woman whose waist in the circle of his arm is neither too stiff nor too yielding. Many women unconsciously allow their hair to brush the tip of their partner's neck, ear, or nose. Now, he may find this very pleasant; on the other hand, it may tickle dreadfully, and many a man has been known to return from a dance with a decided crick in his neck in the valiant effort to avoid the perfumed, but irritating contact of (Continued on page 100)

CLOUDS OF POWDER
ARE AN ABOMINATION

THIS YOUNG LADY IS TOO
EASILY SEEN THROUGH



...THE WRONG HAT MAY RUIN THE DAY

A PRE-REVOLUTIONARY HOUSE

ON LONG ISLAND

THE DINING-ROOM

Mattie Edwards Hewitt

ANOTHER VIEW OF THE DINING-ROOM

The dining-room in Mrs. Boyer's house is thirty-four feet long and runs through the house, and the beams run the length of the room. The woodwork is of the original pine, and the walls have been finished in tan. The exceptionally wide old floorboards are an especially interesting feature of this charming Colonial room

In the photograph of the dining-room shown above, one sees the gay figured chintz that is used at the windows. Old Lowestoff china fills the corner cupboard, and a mixture of Early American furniture and English furniture has been skilfully arranged to give the room its delightfully livable effect

WITH the interest in fine old houses increasing every year, a house that was built before the Revolution is a treasure to be prized. And such a house is "Long Shadows," owned by Mr. and Mrs. Philip Boyer, at Manhasset, Long Island, and shown in the photographs on these two pages and the two pages that follow.

It is probable that this house was built by a member of the Schenck family and that the original deed of the land came from the Indians. The same family owned it until recently, and, through all the years, no change has been made in the plans of the ground floor since the original construction. The beams and timbers, too, are still as they originally were, and the hand-made shingles and the hand-made nails that hold them are still intact. Some of the original woodwork is still there, also, and the Early American tradition has been preserved in the decorations throughout this house. The grouping of the furniture, much of which is of pine, is especially attractive and individual.

An interesting feature of the house is the dining-room, which is thirty-four feet long and goes through the house, with beams in the ceiling that run the long way. So long is this room that it holds, not only the dining-room table, shown in the photograph on the opposite page, but also, a smaller table that is conveniently arranged for backgammon and shown in the photograph above.

Mattie Edwards Hewitt

MRS. BOYER'S BEDROOM

OLD PRINTS IN A GUEST-ROOM

A GUEST-ROOM IN GAY ORANGE

THREE CHARMING BEDROOMS

THE LIVING-ROOM

AUDUBON ON THE WALLS

• The living-room, shown above, has a very unusual feature in the use of bird prints on two of the walls. These prints were taken from a book of birds of the Carolinas, by Catesby, 1722, who presented his book to the Queen of England. The other two walls are lined with books

• In the hall, shown at the right, Audubon's animals are used as a wall-paper, and old bottles stand on a shelf over the door. This use of prints on the wall is particularly charming in an old country house

• In Mrs. Boyer's bedroom, shown in the upper photograph on the opposite page, the walls and woodwork are painted in a soft shade of tannish-pink, and the furniture is maple. The chintz that makes the bedspread and valance was originally used for curtains that enclosed the bed

• Currier and Ives prints hang on the walls of the guest-room shown in the middle photograph on the opposite page. The wall-paper has quaint pink figures on a green ground, the green curtains have a pink frill, and an old patchwork quilt is on the sofa

• Orange daisies on the wall and orange glazed chintz at the window make the guest-room shown in the lower photograph on the opposite page particularly inviting

Mattie Edwards Hewitt

AN INVITING HALL

Lyolène's sleeveless pale blue washable crêpe dress, "734," at the extreme left, is a practical, but very distinctive summer frock with an amusing fichu-like neck yoke and a box pleated skirt; from Hollander

Martial et Armand (Au Treize Sport) use fine pin tucking on the bodice of "Pare-Brise," a dress of green-and-white washable silk, shown below, right. The stand-up collar is very new. From Hollander

Mado's white silk piqué toque, "Pullman," above, left, has all-over stitching on the crown, and a looped band slips through slits in front; Best. Lyolène's white crêpe dress, "796," is bordered in bright blue

Agnès combines pink and blue linen in a casual hat, above, right, the brim of which may be worn turned up or down. Schiaparelli's dress of toile de soie, "636," with a pink plaid pattern, has a crossed scarf

Martial et Armand (Au Treize Sport) trim a blue linen dress, "Intrépide," shown above, right, with a white linen yoke and turned-back cuffs. The pleats are finished in a zigzag effect at the hip-line

Madeleine cleverly wraps and drapes a belt on a white washable crêpe sports dress, "Tennis," shown at the right, which gives it a slender natural waistline and an unusually supple and athletic effect

WASHABLE FROCKS WITH LINEN HATS

Cyber tucks and ruffles white handkerchief linen for the charmingly feminine yoke and tiny sleeves of the pale yellow shantung dress, shown left, which has been appropriately named, "Près du Cœur"

Heim uses lines of fine tucking to cover the entire bodice and to mould the hips of the washable white crêpe dress, "Colombe," shown below, left. The restrained skirt fulness falls in unpressed folds

Agnès's pale pink linen hat, "Rosine," shown below, left, has a flexible small brim that is folded in back and caught with a bow. Schiaparelli's washable pink jersey blouse, "119," has a scarf collar

Rose Valois's wide-brimmed hat, "Blue Skies," shown below, right, is of pale blue linen with a facing of darker blue linen. The Louiseboulanger blouse, of crêpy white cotton, "204," has a rounded neck yoke

Mary Nowitzky does the unusual with the pink linen dress, "29," shown above, by adding black buttons in double-breasted effect and a black patent leather belt. The hat is, also, of pale pink linen

Madeleine de Rauch puts a group of pleats on one side, in front and back, and a patch pocket on the other, on "Rose Marie," shown left, a dress of washable foulard in pale pink with a small white woven motif

Patou chose a print of white daisies on a navy-blue ground for the frock below, at the left. Its smartly simple lines are rendered more effective by the use of a narrow piping of white; Bergdorf Goodman

At the right, below, is a colourful frock of shantung in sky-blue with polka-dots in black-and-white. Chanel has used the scalloped motif effectively, particularly in the sleeves; from Frances Clyne

The lady shown at the left, above, is wearing a dress by Irène Dana in two shades of green and white, with a white organdie collar and a detachable short cape that is irresistible; from Rose Clark

Black-and-white sheer wool voile is used with distinction in the frock at the right, above. The lines are tailored, and the collar and cuffs are of white piqué; Mabel Eldridge and Daisy Garson, Inc.

The short-sleeved frock at the right is of a green, black, and white flowered print, and the edges of the sleeves and the chic deep collar are scalloped. The full skirt is set on below a fitted hip yoke; from Joseph

THE PRINTED MODE FOR WARM DAYS IN TOWN

FOR AFTERNOON, PRINTS GROW MORE FORMAL

The dress of the effective ensemble shown above has large black and red flowers printed on a white ground. The smart little coat, which accompanies the frock, is of black georgette crêpe; Stein and Blaine

Chanel uses pink-and-white printed chiffon for the dress at the extreme left. The scalloped edges of the tiers are cut to follow the petals of the large white flowers—a very distinctive effect; from Bendel

The frock next to the left is of silk printed with a leaf design, in the chic brown-and-white combination. A jacket of the same print is eyelet embroidered, which gives it a darker effect; Stein and Blaine

An uneven hem-line, sloping to the right side, adds formality to the dress of black-and-white print in the middle, above. A collar of soft white organdie gives a touch of femininity; from Stein and Blaine

The printed frock above, at the right, is smartly patriotic in its red, white, and blue design, with the collar and cuffs of cream organdie. The bolero is split in back; from Mabel Eldridge and Daisy Garson, Inc.

• Augustabernard uses the peplum in a distinguished fashion in the frock, next to the right, of crêpe in a pale aquamarine shade, with a separate cape scarf; from Verben. Another view of this dress is shown on page 52

• For the last night of the week-end visit, Sunday-night dining, an informal evening gown is necessary. Such a frock as Lelong's black lace model, shown at the extreme right, is an indispensable part of every smart country wardrobe; Rose Clark

• Very individual are the pyjamas below, with a coat of Fortuny stamped velvet in dull pinks and old-rose, fitted like a Persian jacket, and full trousers of black satin. Pyjamas are worn increasingly for informal country dining; from Fortuny

FOR EVENINGS—FROM

FRIDAY TO MONDAY

ESSENTIALS FOR A WEEK-END STAY

• A smart costume for golfing in warm weather, and one which has the simplicity characteristic of all good sports clothes, is the two-piece dress in pink, of men's shirting silk (lower left); Kaskel and Kaskel-Dunlap

• The lady shown in the middle, wearing a delightful pink crêpe de Chine suit with a white blouse, is planning to wear it to lunch on Sunday, and she is right in thinking it a perfect choice for such an occasion; from Madame et la Jeune Fille

• Chanel made one of the most distinguished costumes of the season in the red, white, and blue mixed jersey ensemble, with a coat and skirt over a white piqué gilet—an ideal costume to wear when arriving for the week-end; Chez Ninon

• The 1930 coat sweater is chic only when it suggests a fitted line, as this one does, with its belt woven into the back. It is worn over a sleeveless tennis dress, with a wide collar; sweater from Bendel; dress, Madame et la Jeune Fille

CAPES ARE SMART FOR BIG AND LITTLE GIRLS

• The youthful cape is one of the few grown-up modes that even the smallest young person may adopt and still be dressed in good taste. The child of ten or twelve (left) is wearing a cap-sleeve dress of white rajah, with a separate cape; Children's Shop of Richmond, Virginia

• If one is a bit younger, the two-tiered cape is smart. The little girl of six or seven, second from the left, wears a light blue cloth coat with a two-tiered collar; from Two-Fifteen, Limited

• Her companion, a girl of eight or ten years, wears a blue kasha coat with a detachable cape; from De Pinna

• The baby sister in the group, all of four years, has scalloped edges on the cape of her tiered pink tweed coat; from Two-Fifteen, Limited

• If one has reached the age of fourteen or fifteen, one may wear the three-piece suit of blue tweed at the extreme right, which has a shoulder cape on a three-fourths length jacket; Two-Fifteen, Limited

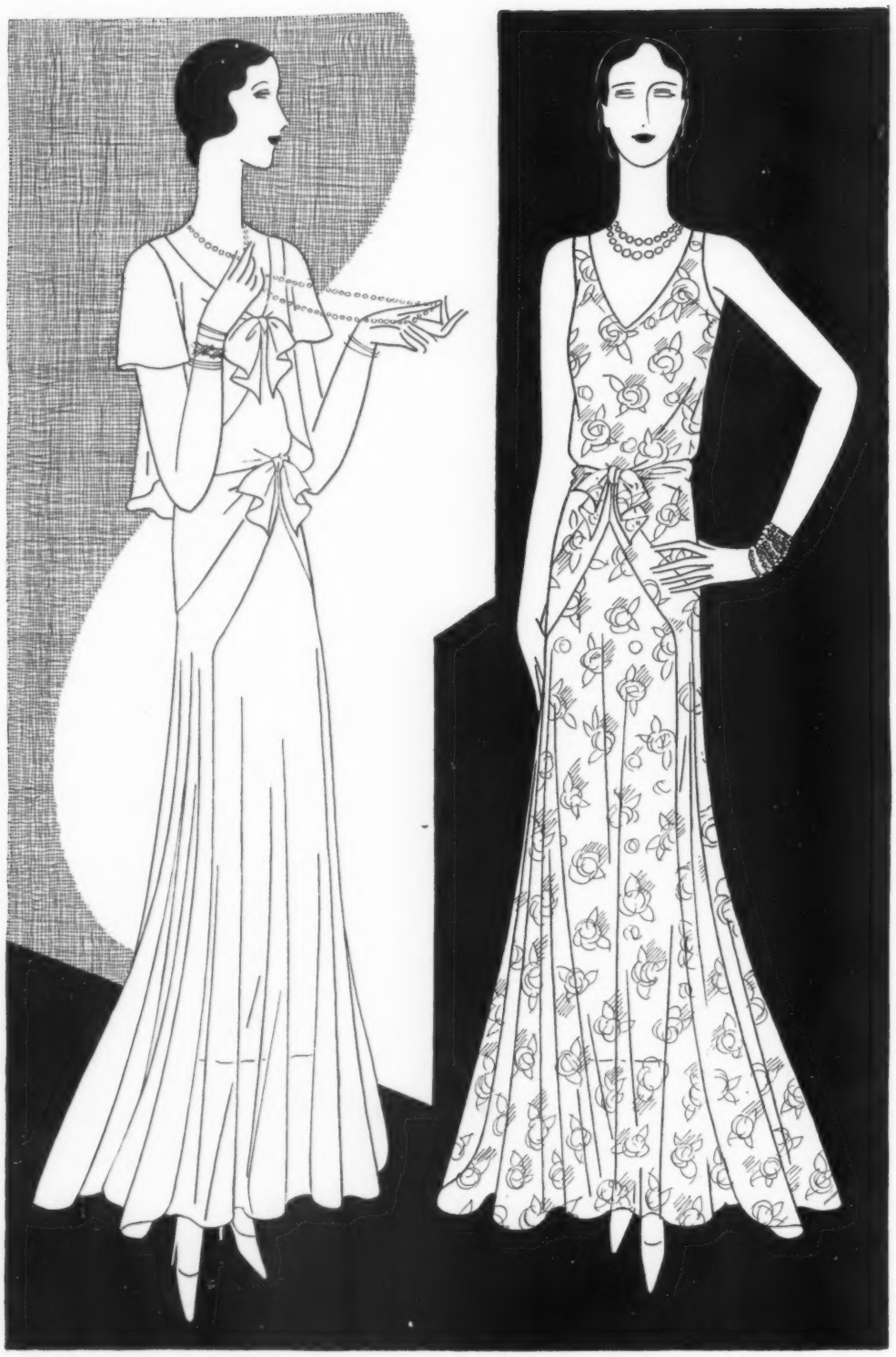
THE YOUNGER SET FAVOURS SHORT SLEEVES

• If adults are unable to resist the freedom of short sleeves for sports and country wear, it is not surprising that youthful minds share their enthusiasm. The charming small girl of four is being restrained from straying away because, as is indicated by her pleated frock of pink handkerchief linen and white net, her destination is a party. The collar gives the effect of short sleeves; Children's Shop of Richmond, Virginia

• The sister who is taking such good care of her charge is wearing an orange linen suit over a white handkerchief linen blouse with very short sleeves with narrow cuffs; from De Pinna

• One of the two small girls exhibiting balloons is dressed in a frock of red-and-white printed crêpe de Chine, with puff sleeves; De Pinna

• The other child wears a frock of uncrushable pink linen with white collar and cuffs. Uncrushable linen is appearing very generally this spring and is extremely practical for children; Two-Fifteen, Limited



S3436

DESIGNS FOR PRACTICAL DRESSMAKING

S3436

GRACIOUS FROCKS FOR FORMAL AND INFORMAL EVENINGS

• Evening Ensemble No. S3436—The days are over when we can spend hours making elaborate changes of costume. Dashing about as we do, clothes have to be adaptable to more than one occasion. A bolero jacket makes an evening gown something vastly less formal—a smart dinner-frock. This ensemble is illustrated in semi-sheer crêpe, with the bolero, and in printed chiffon, without it, and it is equally charming in either fabric. The skirt of the one-piece frock, which has a circular front and a circular overskirt at the sides and back that continues to the waist-line in front, falls with soft fulness to the ankles. A deep, shaped girdle is tied in a bow at the natural waist, in the front. The bolero jacket is cut so that its lines harmonize with those of the dress, and it has short set-in sleeves. Designed for sizes 32 to 40

• Evening Frock No. 5295—A little straight-cut bolero is very smart on this frock of all-over lace, which is so delightfully uncrushable for general wear and particularly for travel. There is a circular peplum, which encircles the hips at just the point where the circular skirt section is joined to the upper part. Designed for sizes 14 to 20

• Frock No. S3437—Flat crêpe is the fabric used for the afternoon dress at the right, below. Gracefully falling circular panels are applied at the sides, the one at the right continuing in a shaped band that terminates in a soft bow at the normal waist-line. The model has a scarf collar that is draped in front and looped at the back, and there are elbow length set-in sleeves with loose bands, which fall to the wrists. Designed for sizes 34 to 42

5295

S3437

5298 5303 5304

DESIGNS FOR PRACTICAL DRESSMAKING

• FROCK No. 5298—This is the type of frock that is so practical in the new wardrobe, for it is excellent with a spring coat and, in warmer weather, is charmingly conservative without a coat. It is a one-piece model of silk crêpe in two tones, featuring a double circular peplum set on in an irregular line below a diagonal seam. There is a double collar with a scarf tied at the side, and the set-in sleeves have double circular cuffs. Designed for sizes 32 to 44

• BLOUSE No. 5303 SKIRT No. 5304—This blouse and skirt are both made of flat crêpe, and they form a most effective ensemble. The deep cape collar of the tuck-in blouse is tied at the neck, and set-in sleeves may be added. The skirt is softly pleated in front and has a shaped stomacher girdle—faintly reminiscent of good Queen Bess—, which terminates in a belt that crosses in back and buckles in front. Blouse designed for sizes 32 to 40; skirt, 26 to 34

SILK CRÊPES ARE

JUSTLY POPULAR FOR WARM-WEATHER TOWN CLOTHES

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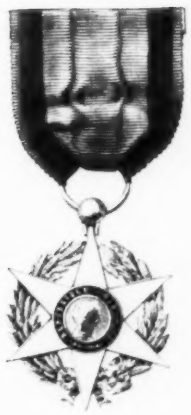
Vive DeLisle!

Head Chef Emeritus of the Campbell Soup Company



The French Nation decorates Campbell's Soup chef for sending the finest cooking throughout the civilized world!

For twenty-seven years Louis Charles DeLisle has presided over the kitchens which have made Campbell's Soups internationally famous for quality and savor.

Now, as Head Chef Emeritus of the company to which he brought that subtle sense of fine cookery inborn in the French, he has been signally honored by France.

For his grateful compatriots recently decorated him with the Cross of Chevalier du Merite, Agricole, for having contributed in distinguished degree to the appreciation of the artistry of French cooking throughout the entire civilized world.

You serve Campbell's Tomato Soup or any of the twenty other delicious Campbell's selections with the knowledge that in them combine the genius and the art of the world's most famous chefs! 12 cents a can.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS

Campbells' Soups

LOOK FOR THE RED-AND-WHITE LABEL

SCARF COLLARS AND CAPE COLLARS ARE INCREASINGLY CHIC

• Frock No. 5300—Printed and plain silk crêpe are combined in this smart and exceedingly practical frock for street wear with or without a coat. The circular skirt is shirred at the left-side front and at the right-side back; it has a shaped yoke and joins the blouse under a tied-on girdle. Contrasting plain fabric is used for one-half of the effective scarf collar, which, in common with many of the new lingerie touches, is very smart when worn outside the coat. Designed for sizes 34 to 44

• Coat No. 5302—A very smart coat that will turn this costume into an ensemble is the one illustrated here. It is full length and made of wool crêpe, and it has several of the best features of the spring and summer mode. Particularly important is the short cape—ubiquitous throughout the mode—, which, in this instance, is cut very skilfully and is open at the back. Since coats no longer wrap, but must fasten securely, a soft tie belt gives the 1930 line. The long sleeves are set in. Designed for sizes 32 to 40

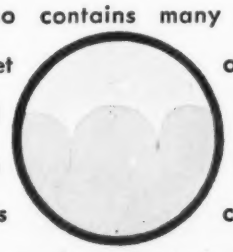
DESIGNS FOR PRACTICAL DRESSMAKING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 15 North Jefferson Street, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of the patternsshown in this issue are given on page 106

Medical authorities agree: "A doctor always uses a liquid solvent to cleanse the skin thoroughly."

"Clean pores make a young face"

skin specialist tells women

Perhaps you've watched a doctor cleanse the skin with a liquid. Perhaps you've thought this was just antiseptic. Yet the method every doctor uses to cleanse is the one dermatologists recommend to keep the skin young. Ordinary cleansing that removes surface dirt, but pushes embedded dirt even deeper into the pores, (as shown in cross-section of skin), coarsens the texture and increases any tendencies toward wrinkles or oiliness. Sunlit, liquid Ambrosia not only instantly cleanses pore-deep, but also contains many pure, sweet oils that are most softening for the skin— oil of sweet  orange, oil of lavender, oil of rosemary. Pores cleansed to their depths every day with liquid Ambrosia soon become fine: the skin-texture firm, smooth, young! And now that summer's here, don't forget this: Ambrosia relieves sunburn and protects the skin from exposure, feels cool as rain on hot days. Send for free pocket flacon that can be carried in your purse, used on the train, in your car . . . a one-minute facial wherever you happen to be. No grease to get in your hair; nothing to wipe away. Hinze Ambrosia, Inc., Dept. 6-A, 114 Fifth Ave., New York City. In Canada, Dept. 6-A, 69 York St., Toronto.

4 ounces $1.00 ▼ 8 ounces $1.75 ▼ 16 ounces $3.00

AMBRŌSIA

the pore-deep cleanser

Copyright 1930 Hinze Ambrosia Inc.

All for Beauty

Luxuria

THE

WORLD'S MOST FAMOUS

Beauty Cream

HARRIET HUBBARD AYER
INCORPORATED
BEAUTY PREPARATIONS

LONDON NEW YORK PARIS

Martinus Andersen

ON HER DRESSING-TABLE

THERE seem to be in-between seasons when the skin needs especial care. Sometimes, these seasons depend upon atmospheric changes, and sometimes upon the condition of one's health. At any rate, at such times, the hot oil treatment given at the Marie Earle salon on Fifth Avenue will prove of benefit in improving the complexion and, perhaps, the disposition.

The use of the hot oil is effectively included in the regular facial treatment, which embraces the shoulders, chest, and the back to the waist-line. Cleansing oil is first applied, carefully worked into the skin, and removed with tissues. This is followed by an application of "elexis," a mild bleach. Then comes the oil mask. Dampened gauze is laid on the face in sections, in the form of a mask, and tied up firmly under the chin. Heated facial oil is allowed to seep through the gauze for a period of about ten minutes. The mask itself is removed, and "essential cream," a single cream that cleanses and nourishes in one process, and "cucumber emulsion," a preparation offering nourishment to the deeper tissues, are added to the face, the three preparations being blended and massaged into the skin at one time. When this combination has been absorbed and the excess removed, a fresh mask is tied on, and a soothing lotion is poured generously over the gauze to tone the skin and remove the last vestige of oil. A spray of almond astringent prepares the skin for a thin film of finishing cream, and one is ready, with a new face, for make-up.

A LEGAL FLASK

Lavender-water is a pleasant accessory to the toilet at all times, and, with warm weather at hand, it is especially delightful, for the lavender odour is refreshing in itself and the lotion stimulatingly cool to the skin. And now the house of Yardley has introduced a new and smartly practical container for its lavender refreshent. This is a flat flask of glass, topped with a screw cap of metal, encased in woven wicker to insure against breakage, and having a braided handle for convenience. The advantages, of course, are that the bottle will not break, it will not leak, it is easily packed, and it is easily carried by its handle. With all these virtues, the woman—or man, for that matter—who likes lavender-water may, this summer, travel with it safely in the suitcase, conveniently hang it on the inside of the motor-car, or easily take it to the beach. An interesting fact about this container is that, in this machine age, these wicker holders are woven by hand in a small village in Dorset, England.

The Amiran preparations, made from formulæ revealed by the Grand Duchess Marie of Russia, are put up in distinctive containers; Bergdorf Goodman

Another item of interest to the traveller, and a unique one, is a soap cream offered by Dorothy Gray. To have soap in a jar and simply to screw on the top tightly after using it is an efficient way of eliminating the usual unsatisfactory container for the cake of soap that accompanies us on our travels. This soap in cream form is an excellent preparation. A very little is needed to provide a frothy lather of delicate fragrance, and its use leaves the skin in a smooth, soft condition. Besides being a boon to the traveller, it will be appreciated by the business woman who wants to safeguard her hands from the harsh soaps sometimes found in business organizations.

TO FRAME THE EYES

Dorothy Gray offers, also, a refinement in eye cosmetics. This is "Liquid Lashique," a radical departure from the cake form of eyelash darkener. It is of so thin a consistency that in applying it, one will not, inadvertently, acquire the unwanted "beaded" effect. Secondly, it is waterproof, and, finally, during the course of a long evening, it will not annoyingly flake off around the eyes. "Liquid Lashique" is available in black, brown, and the new deep blue shade for grey or blue eyes. The cream soap and liquid "lashique" may be purchased in the many shops where Dorothy Gray preparations are sold.

Most women have an occasional unruly hair that must be removed if their eyebrows are to have a truly soignée appearance. Of interest to them will be an ingenious device, called "Tweezette," which pulls out the offending hair painlessly. The tweezer ends are held in a long metal shaft. By pushing forward a button, the ends of this tweezer are thrust forward and opened, then, by pressing a second button, the hair to be pulled out is grasped by the tweezer. A third button releases the ends, which spring back so quickly, with the hair in their grasp, that no pain is felt. While the description of the process is necessarily somewhat involved, the actual working is instantaneous, requiring but a few seconds to draw out each hair. "Tweezettes" may be purchased in New York City at Saks-Fifth Avenue.

How lovely teeth are best protected

against destructive, germ-laden film

The **Film** that is found by dental research to discolor teeth and foster serious tooth and gum disorders.

FREE... *a 10-day tube of Pepsodent to try*

Within a very few days you will see a change in teeth's appearance. You will find greater protection against decay

DECAY is the major tooth and gum disorder. Decay is caused by germs. Germs and tartar are contributory causes of other troubles, too. These germs cling to teeth. The best way to remove them is to remove the film that holds them. The approved way to remove film is by Pepsodent.

That is why we ask permission to send you a generous supply at once without charge. You will find it different from other ways of cleansing teeth.

Many tooth troubles now laid to germs

Germs are imprisoned by a dingy, clinging coating on the teeth called film. There they multiply in contact with the tooth enamel.

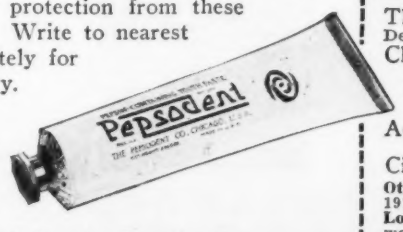
Germ-laden film fills every tiny crevice in enamel. It clings so tightly that all ordinary methods fail to remove film completely. That is why you may brush until the gums are sore without dislodging it effectively.

The SAFE gentle way acts differently

Today, more than ever, dentists are urging patients to turn from other ways to the special film-removing dentifrice called Pepsodent.

Pepsodent REMOVES FILM SAFELY. No pumice, no harmful grit or crude abrasive, but a gentle action that recommends it for sensitive teeth.

Pepsodent is not a "cure" for decay and pyorrhea. Only your dentist can accomplish their correction. But it is a way to lovelier teeth plus far greater protection from these serious troubles. Write to nearest address immediately for your supply to try.



Use Pepsodent twice a day. See your dentist at least twice a year.

Pepsodent, the tooth paste featured in the Amos 'n' Andy Radio Program

America's Most Popular Radio Feature

AMOS 'n' ANDY

You will enjoy these inimitable blackface artists—the children will enjoy them, too. Tune in every night except Sunday over N. B. C. network.

7:00 p. m., Eastern Daylight time—10:30 p. m., Central Daylight time — 8:30 p. m., Mountain Standard time—7:30 p. m., Pacific Standard time

FREE 10-DAY TUBE

Mail coupon to

The Pepsodent Co.,
Dept. 255, 919 N. Michigan Ave.,
Chicago, Ill., U. S. A.

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Other Offices: The Pepsodent Co., 191 George St., **Toronto** 2, Ont., Can.; 8 India St., **London,** E. C. 3, Eng.; (Australia), Ltd., 72 Wentworth Ave., **Sydney,** N. S. W.

Only one tube to a family 3433A

NAMED *as Co-respondent* IN SOCIETY DIVORCE

TECS *Responsible for Separation of Shoes and Lingerie*

● Social circles are much interested in the newest divorce. It appears that Shoes and Lingerie have long been kept together by cramped conditions while travelling. Shoes treated Lingerie brutally—frequently smearing her delicate complexion with dirt and shoe blacking.

● There seemed no help for this condition, however, until TECS appeared. TECS immediately clung to Shoes with an enveloping affection. Shoes no longer came in contact with Lingerie. Furthermore, TECS protected Shoes from scratches inflicted by other jealous occupants of the same trunk or bag.

● The divorce of Shoes and Lingerie was no doubt absolutely justified. The editor understands that similar divorces are occurring all over the country.

Seriously —

dear Madam, TECS are today the only really smart and convenient way to pack shoes. They also protect fine shoes put away at home for future use. In two sizes—A for Madame, B for Monsieur. Six color combinations are available. TECS are easily laundered. In attractive boxes at the interesting price of seventy-five cents per pair.

● On sale at leading department stores, shoe stores, luggage stores and specialty shops. If your favorite dealer does not carry them, write us mentioning his name. Knit Goods Specialty Co., Dept. V-2, Chicopee Falls, Mass.

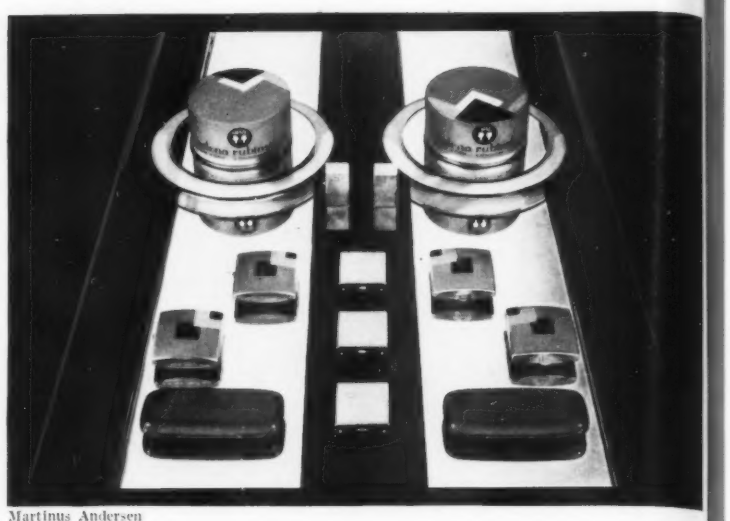
Shoes by Delman, Inc.

IN THIS SMART MODERN BOX

TECS

MAKE EXCELLENT GIFTS

CHIC NEW JACKETS FOR SHOES



Martinus Andersen

THROUGH THE LOOKING GLASS

(Continued from page 44)

improving herself, the White Queen lifted an eyebrow and exclaimed: "But that isn't the way to do it, you great, silly girl! The proper way to do it is to make yourself beautiful first, and then look in the mirror! As though," she went on scornfully, "anybody wouldn't have known that!"

Alice said weakly that she supposed everything would be backwards on the wrong side of a looking-glass. But the White Queen grew very angry at that, and said, "Backwards! But backwards is the only way to do anything except forwards, and forwards means the same thing as four ways, and there aren't four ways to do a thing, there's only one way, and that's backwards."

Fortunately, a great rush of wind at this moment saved Alice from replying, and, indeed, she could not have spoken had she tried, for the wind blew her and the White Queen right through the room and through a hall, and a field, and a couple of boulevard stops, and presently set them down in front of a door on which hung the name, in bright letters: KATHLEEN MARY QUINLAN.

"My eye!" gasped Alice, who was quite out of breath.

"Precisely," snapped the White Queen. "Your eyes are just what we are here for—all teary looking, they are!" she added witheringly.

In a twinkling, Alice found herself in a lovely chair that went back very restfully against her poor, aching spine, and Somebody was patting a beautiful, smooth cream around her eyes—a cream that the White Queen kept saying was "very rich and nourishing, very rich and nourishing!" But soon Alice forgot all about the White Queen, for her eyes were being bathed, and little packets of rose petals and camellia petals soaked in warm water were being laid gently upon her weary lids; then Somebody placed a smooth astringent mask over them, through which Alice could feel the cool freshness of ice. Presently, when the pack was removed, there were two drops of sparkling eye lotion, a little shaping of the brows—and Alice opened her eyes again.

"Oh my, oh my!" she said ecstatically to the White Queen, "you do look beautiful!"

"You don't look quite as badly as you did, either," responded the White Queen graciously. And up and away they were again, in a rush of wind, until they stopped in front of two little doors. Over one hung a sign saying ROSE LAIRD, and over the other hung a sign saying LELU DE PARIS, INC.

"Which will you have?" the White Queen inquired of Alice.

"Why both, to be sure!" cried Alice. So first they whortled into Rose Laird's, where the White Queen whisked her into another restful chair, and Alice felt her face go suddenly all soft and pleasant under a special cleansing oil, and a special liquid pore cleanser and a special nutrient skin cream, and a special Goodness Knows What; and suddenly Alice sat up very straight.

"Why, I do believe they're playing on my face with little typewriter keys!" she exclaimed shrewdly.

"Lie back," snapped the White Queen. "They may look like typewriter keys, but they're electric vibrators covered with rubber, and they come from Vienna, which makes it romantic enough in all faith."

And, taking Alice by the hand, she pulled her kindly along to the other little door, which said LELU DE PARIS, INC., and pretty soon something that smelled good was being sprayed on Alice's face with another little machine.

"What on earth—" Alice began.

But the White Queen merely said: "Goodness, child, that's a vaporizer. As though anybody—"

But then they were both silent, for the famous Lelu make-up process had begun. A powder was blended to Alice's skin, a touch of paste rouge smoothed gently into her cheeks; her eyes, which were still sparkling with rose petals and camellia petals, were shadowed ever so little with a translucent salve, her lashes darkened with a breath of mascara.

"Where is that magnifying mirror now?" inquired Alice intensely, when she had looked in the glass.

"All in good time," said the White Queen, and added affectionately, "your hair is drab, very drab."

And so they flew, on a scented breath of air, to the OGILVIE SISTERS, where Alice's drab hair was treated with a special tonic and made completely clean without being laundered at all and brushed and brushed with a magic kind of brush and transformed into very shiny and splendid hair indeed. Then they went to a very big building, which the White Queen said was called the Savoy-Plaza, and they floated up to the salon of DUMAS, INC.

"Take off your hair-ribbon," said Monsieur Dumas to Alice immediately.

"But I haven't got any on!" protested Alice.

"Well, take it off anyway," said Monsieur Dumas. So Alice took it off, and Monsieur Dumas combed and patted and (Continued on page 90)

An Impression

OF SUMMER CHIC AT BERGDORF GOODMAN . . . ON THE PLAZA

Paris and Bergdorf Goodman create an *entente cordiale* of high fashion in the Summer Collection, ready now. Poster prints in crêpes and chiffons . . . frocks in the cosmopolitan feeling . . . hats with grace and mischief in them . . . accessories of finished chic . . . all the definite "musts" of the mode united with a fluidity of line and brilliance of design becoming to the smart American woman.

BERGDORF GOODMAN

NEW YORK

results are immediate .... the easy, delightful way to keep your skin soft, smooth and silky

Merely dissolve half a package of Linit in your bath—then enjoy the soothing sensation of a rich, cream-like bath—and feel your skin. It is like rare velvet.

After a luxurious Linit Beauty Bath you instantly "feel" the results—your skin is unusually soft and delightful to the touch.

Which explains why the Linit Beauty Bath is so popular among thousands of fastidious women.

After your Linit Bath, powdering is unnecessary, as Linit leaves just the right amount of powder on the skin, evenly spread. You will find that Linit adheres well, absorbs perspiration without caking and eliminates "shine" on body, hands and face.

Harmless and Refreshing

Starch from corn is the main ingredient of Linit and, being a pure vegetable product, is absolutely harmless to even the most delicate skin. White is the natural color of Linit—it is not disguised by color or odor.

LINIT

is sold by your GROCER

the bathway to a soft, smooth skin

THROUGH THE LOOKING-GLASS

(Continued from page 88)

shaped and curled her hair into the most enchanting coiffure imaginable, with the top very softly waved, and the back curled into the nape of the neck in clusters of tiniest Grecian ringlets.

"You like longer hair, don't you?" asked Alice, for she was feeling very gay and chatty what with all the beautifying that had been done.

"Longer hair than what?" demanded Monsieur Dumas, sternly.

"Well, longer than shorter—you know," began Alice hopefully, but just then the White Queen grabbed her by the hand again, and off they gimbled to MARJORIE DORK'S, for the White Queen had said that Alice's figure was nothing to go into ecstasies about, but rather something to go into a decline about, if, indeed, you had to go into anything at all.

At Marjorie Dork's salon, they found thirty-three different treatments, both for putting on weight and for taking it off, but, as the time was growing a little short (Time for what? asked Alice), Alice took only twenty-nine of them, at the end of which she confided to the White Queen that she felt extraordinarily lissome.

"Lissom to the mocking-bird," the White Queen began to sing at that, but just then she stopped singing, for right in the middle of their path stood two creatures who looked to Alice very much like Tweedle-Dum and Tweedle-Dee, except that one bore across his tummy the name PRIMROSE HOUSE, while the other was called JOLIE-MAIN. And, before you could say Jack Robinson (if you had wanted to, thought Alice), they had Alice by the hands, literally, and PRIMROSE HOUSE was working on her arms and elbows (which were rather pink and rough) with oils and tissue creams and massage and astringents, to make them soft and satiny. "Like Venus de Milo's—if she had any," thought Alice. Next, JOLIE-MAIN shaped her finger-tips to the smoothest ovals, encouraged the pale moons to show themselves, and was *very* careful to take *all* the cigarette stains off. "My heavens above," said Alice, "look at all the pretty colours—pink and light pink and bright pink, and plain pink, and rose, and coral—"

"Never mind," interrupted the White Queen. "There are fifteen shades and the one you get is the one that suits your fingers. And that is Art." So Alice's finger-nails were tinted to a dream of delicate rose.

Alice was looking at them very thoughtfully all the while, and saying: "Eenie, meenie, minie, moe, catch a tweedle by the toe," when suddenly they vanished, and she found herself saying "Toe, toe, toe," into the empty air.

"That reminds me," said the White Queen. And off she flew, with Alice after her, to the MARY GREY salon, where Alice's ten little toes and two little heels were massaged and shaped and polished into such perfection that she squeaked with joy. "I never," cried Alice, "had liquid pink polish on my toes before!" And she refused quite firmly to put her shoes and stockings on again, until the White Queen bent and whispered something in her ear.

"Oh, no!" Alice objected, "I'm quite sure that would never do!"

"It must be done," said the White Queen grimly, taking Alice by the hand and starting to run.

"Well," panted Alice, "only I do feel shy about it. I'm supposed to be such a whimsical character, you know, and I'm sure there's nothing whimsical about superfluous hair."

"But it's equally certain," gasped the White Queen, running faster and faster, "that you can't be whimsical with it."

And with that, she gave Alice quite a shove, right into the salon of Madame Berthé, where Alice bowed politely and made the acquaintance of ZIP (which sounds, she thought, just like something in Jabberwocky). Long, smooth strips of a wax-like preparation were applied to her legs, and removed so deftly that it didn't hurt at all; and then a mild astringent was patted on, and Alice began immediately looking around for a beach, so neat and chic and highly elegant did she feel.

"Now, where is that magnifying mirror?" she demanded. And this time, the White Queen led her in another rush of wind (only it was blowing the other way now) back to the room on the other side of the looking-glass; and Alice looked and looked and looked into the great magnifying mirror, and she nearly swooned with delight, for she was slim and beautiful and sparkling, and not at all twenty-seven or twenty-eight or maybe thirty-two, but about nineteen, most likely. She leaned nearer and nearer towards the mirror until suddenly—she didn't know quite how it happened—the glass began to melt away just like a bright, silvery mist, and Alice stepped right through it and jumped down into her own room on the other side.

The White Kitten, who was Alice's Dearest Friend, was still curled up in the window-seat, and she started to look at Alice coldly.

"Go ahead and look at me, Kitty!" cried Alice. "And *now*, do you know what to-morrow is?"

But the White Kitten had fainted.

NOBLESSE OBLIGE

Again, this Memorial Day, the annual sale of Buddy Poppies will be held to raise much-needed funds for relief-work among disabled and needy ex-service men. To thousands of War veterans, invalided in Government hospitals, poppy-making is the sole occupation throughout the year. The proceeds of the sale are used entirely for relief activities, prominent among which is the maintenance of the National Home for widows and orphans of ex-service men

PHOTOGRAPHED BY ALFRED CHENEY JOHNSTON

POSED BY MISS DOROTHY FLOOD

The well dressed young woman requires a wide variety of attractive headwear and she may now obtain a charming hat for every occasion in any texture, style and coloring she desires · · · and of course every headsize · · · designed by the Hodshon Company. $7.50 $10.00 *and* $12.50

HODSHON-BERG, *Inc.*

Fifth Avenue at 57th Street, New York

Presented by Carter & Johnston, 22 East 49th Street, New York; Boyd's, St. Louis; J. L. Hudson Co., Detroit, Joseph Horne Co., Pittsburgh; John Wanamaker, Philadelphia, and at the Smartest Shops in the Principal Cities

Mrs. Anthony

and her debutante daughter Miss

MISS MARJORIE GOULD
(now Mrs. Anthony J. Drexel, Jr.)
at her debut at the Plaza, 1909.

"Every debutante counts on Pond's to help her look her best," says Mrs. Drexel. "In the old days there were only the Two Creams, but I used them faithfully! Now my daughter, like myself, delights in all four preparations." Mrs. Drexel's lovely smooth, clear skin attests the marvelous efficacy of Pond's Cold Cream for pore-deep cleansing . . . Pond's Vanishing Cream for powder base, protection from sun and wind, exquisite finish. See below.

Beautiful MRS. ANTHONY J. DREXEL, Jr., of Philadelphia and New York, has spent much of her married life at the Château de Courbois, near Biarritz, France. She is the former Miss Marjorie Gould, daughter of the late Mr. and Mrs. George J. Gould. Her mother was the celebrated actress, Miss Edith Kingdon, before her marriage to the son of the late famous financier and railroad magnate, Jay Gould . . . And now young MISS EDITH KINGDON DREXEL, charming as her mother and her grandmother, is fêted as the first debutante in this family for twenty years.

J. Drexel, Jr.

Edith Kingdon Drexel

LOVELY daughter of a brilliant alliance between two famous American families—Drexels and Goulds! Miss Edith Kingdon Drexel has the good fortune to inherit her distinguished mother's sweetness and charm of manner, her dark vivacious beauty, her blue-black curls and lovely eyes, her clear pale olive skin.

Mother and daughter, as debutantes and always, have counted on Pond's to keep their skin at its best. "In the old days," says Mrs. Drexel, "I used the Two Creams faithfully."

Miss Drexel charmingly adds: "When I was just a little girl, Mother taught me to cleanse my face and neck with the delicious Cold Cream every night before I went to bed . . . to smooth in a film of Vanishing Cream to protect my skin from sun and wind."

Now there are two delightful debutantes in Pond's family—two amazingly efficacious *new preparations* to add to your beauty . . . silky Cleansing Tissues to remove the cream after your Cold Cream cleansing . . . perfumed Skin Freshener to banish lingering oiliness, tone and firm your skin.

"I use them, too, and like them just as much," says Miss Drexel. "We both delight in all four preparations," Mrs. Drexel says. "They keep one's skin fine and lovely through multitudinous engagements."

Keep your own skin fine and lovely by Pond's famous Method: . . . First, for thorough cleansing, lavishly apply Pond's Cold Cream several times a day and always after exposure, letting the fine oils sink deep into the pores, and float the dirt to the surface.

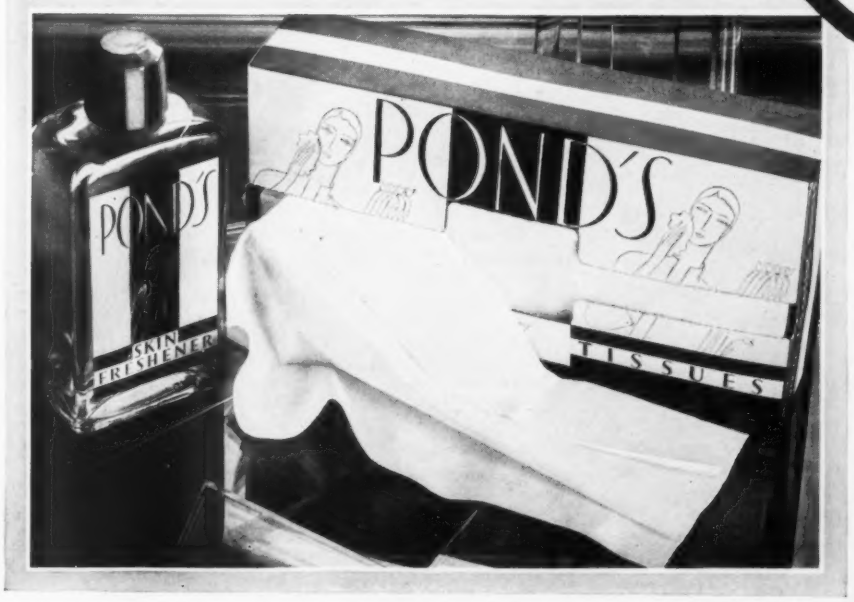
Second, wipe away with Pond's Cleansing Tissues, soft, absorbent, economical . . . Third, dab face and neck with Pond's Skin Freshener to banish oiliness, close and reduce pores, keep your skin looking young.

Last, smooth on Pond's Vanishing Cream for powder base and exquisite finish . . . At bedtime always cleanse with Cold Cream and remove with Tissues.

"My daughter says 'Pond's is wonderful!'" says Mrs. Drexel. "And I agree with her!"

MISS EDITH KINGDON DREXEL
at her debut at the Ritz-Carlton, December, 1929.

"Now Pond's has given us two delightful new preparations," Miss Drexel says, "silky Cleansing Tissues to remove the cream and jolly Skin Freshener to take away any look of oiliness and tone and firm the skin. I use them, and like them so much." (At left)



SEND 10¢ FOR POND'S 4 PREPARATIONS

Pond's Extract Company, Dept. E
110 Hudson Street . . New York City

Name_____
Street_____
City_____ State_____

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Pinehurst hats

fit like a glove

In the breezy nonchalance of its smart uneven brim, "Reliance" has captured the spirit of outdoors. You will delight in the "feel" of its fine fur felt . . . you will thrill at the way it hugs every curve of your head . . . for like all Pinehurst Hats "Reliance" is made in 13 headsizes, 6½ to 8 . . . in your preferred color, of course.

Seven-fifty to Fifteen Dollars

Pinehurst hats are featured by leading stores in most principal cities

J. BLOOMFIELD CO., NEW YORK
101 West 37th Street

thirteen headsizes

Olga Hitrovo's combination of flesh coloured chiffon, at left, has an incrustation, shoulder-straps, and borders of soft satin

Evening panties of triple voile and Valenciennes lace are cut so short as to be almost triangular; Rosa Pichon

Cross-barred blue chiffon is used for this Molyneux bed-jacket, bordered with fine pleating and cut with a bolero back

Above is a Molyneux evening chemise that combines finely pleated triple voile and bands of lace. It is cut low at the back

FOR THE SLEEPING BEAUTY

(Continued from page 63)

Hélène Yrande seeks historical inspiration for her beautiful long nightgowns, illustrated on page 63. She uses the filmiest of washable chiffons with fine incrustations of satin and makes lovely sheets and quilts of these same fabrics, following the ensemble through to include flat mules of the same material.

Annek uses the palest shell-pinks and sometimes tints her lace to match. Her flowered chiffons for nightgowns are exquisite in colouring and design.

Molyneux uses surprising patterns in printed chiffon, such as polka-dots, as in the model shown on page 62, with attractive effect. He chooses marquisette—the sheerest of the sheer—printed in large floral designs for entire *parures* and is partial to tiny ruffled or pleated edgings of lace or tulle, a detail illustrated in the same model.

Madame Alexandre likes pale blues, pale water-greens, and palest champagne-yellows for nightgowns. She often dips her lace the same tone, and she shows the simple beauty of pure white handkerchief linen in charming sets of bodice and panties for sports wear, shown on page 96. Her real laces are lovely, used as the yokes of nightgowns or to border the minute linen squares that are her evening handkerchiefs.

Olga Hitrovo chooses the palest neutral, off-flesh, or biscuit tones of chiffon for simple nightgowns that are made with (Continued on page 96)

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UTY

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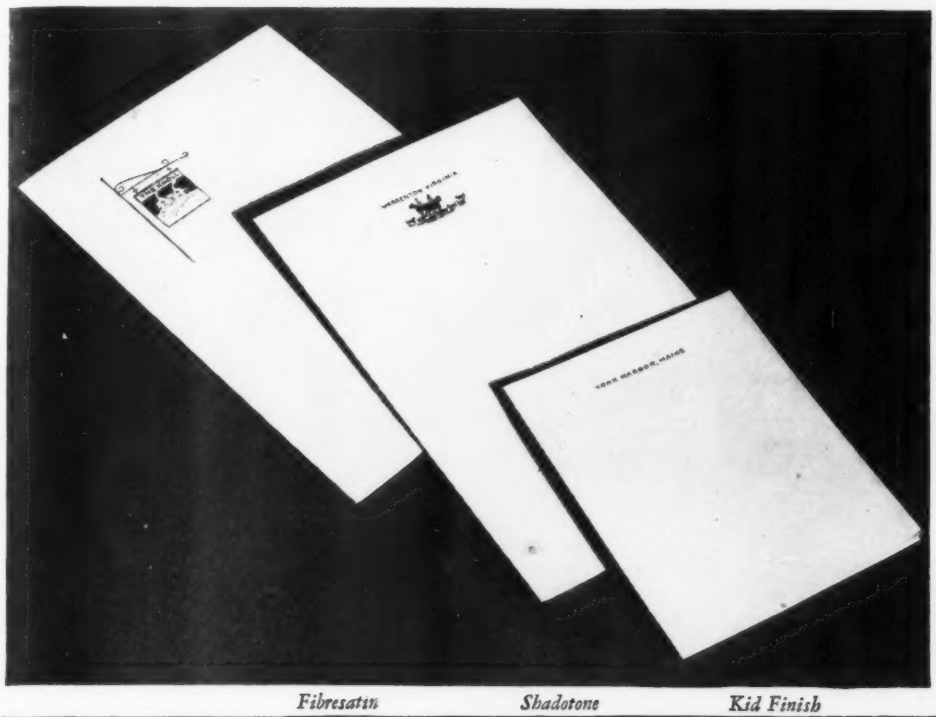
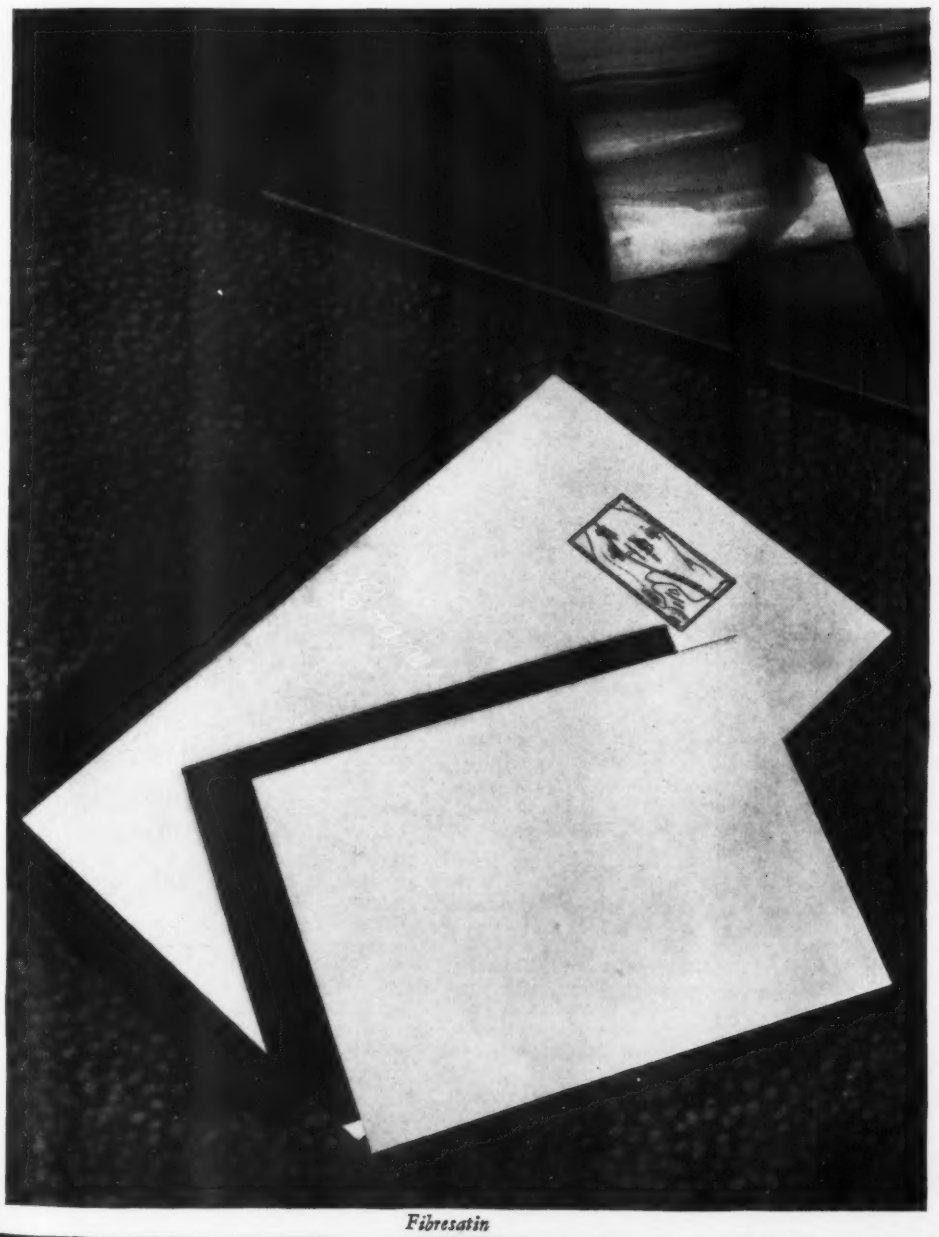
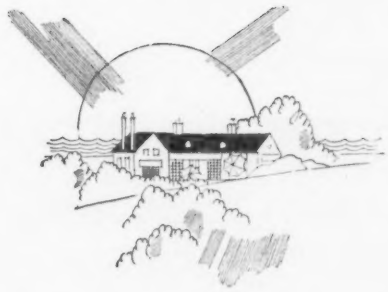


Fibresatin *Shadotone* *Kid Finish*



Fibresatin



For the gaiety and relaxed usage of the summer place, many women like CRANE'S FIBRESATIN *in sand with a simple little cut showing the geography of one's acres. It is always true, as women of wide experience know, that writing paper, like every other possession, may surely reflect the personality and circumstances of the writer. That is why* CRANE'S SHADOTONE *in spring green as suggested seems appropriate for the informality of the country estate. Or for a house near the sea,* CRANE'S KID FINISH, *in a friendly little sheet, sea green in color, brings with it an atmosphere of sun and sand and waves.*

A charming note which comes from a little house, nestling perhaps on a little hill with pear trees growing against the south garden wall, may well be written on CRANE'S FIBRESATIN. *How well the blue and silver monogram suggests just such a placid atmosphere of sky, flowers and repose!*

The quality of Crane's fine writing papers is unquestioned. They may be bought at those shops where you would expect to see the finest stationery that is made . . . at all the best places. Without monogram from $20 *to* $2 *a box; with monogram, from* $75 *downward.*

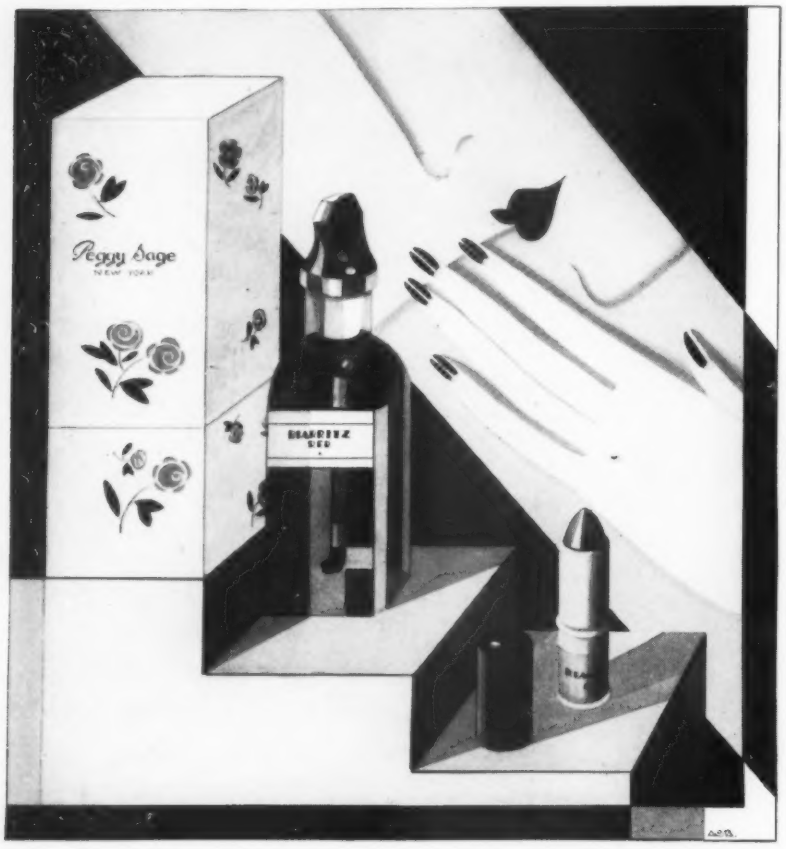
Y Y Y

Eaton, Crane & Pike Company, Pittsfield, Massachusetts.

Crane's
Fine Writing Papers

FINGERTIPS and lips that repeat in color . . . an ensemble as smart as Paris in Spring! First conceived by Peggy Sage for the distinguished clientele of her own smart manicure salons . . . New York, Palm Beach, East Hampton, Southampton . . . The twin products are now available in three approved shades of nail polish and lipstick that exactly match, in use.

NAIL POLISHES AND LIPSTICKS TO MATCH



Peggy Sage products for the care of the hands have long been known as the very finest of their kind. Among the well-known Peggy Sage Nail Polishes are . . . Extra Pale, Pale, Medium, Dark, and Blood Red. Also ensemble shades to match jewels or gowns . . . Jade Green, Sapphire Blue, Onyx, Amethyst, Silver, Gold, Rose Pearl, White Pearl. These shades . . . as well as the matched products . . . may be seen at the Peggy Sage manicure salons . . . at many other exclusive salons which use her products . . . and at the smartest cosmetic counters everywhere.

PEGGY SAGE
50 EAST 57TH ST.
NEW YORK CITY

© 1930

Pale pink georgette with a scalloped edge fashions this bed jacket from Annek

Olga Hitrovo combines biscuit chiffon and écru Alençon lace in this nightgown

A bodice, brassière, and bloomers are made of white handkerchief linen; from Madame Alexandre

Madame Alexandre makes a short chemise and bloomers of white ninon patterned with rosebuds

FOR THE SLEEPING BEAUTY

(Continued from page 94)

a fine line of bordering hem-stitching and a delicate monogram or a slender edging of Racine lace. She completes a pale apricot coloured nightgown that has a train by a triangular fichu of the same fabric and uses tucks to fit it through the waist-line.

Rosa Pichon loves real lace borders, and her printed chiffons, outlined with embroidered scallops, are in old-fashioned, almost wall-paper patterns.

Dull satins, circularly cut skirts, and trains are features of the Lippé Sœurs's nightgowns, while Elise likes pale blues and white and uses façonné crêpes for her négligés.

Crisp, one-weight-above-handkerchief linen, in grège or dull blues, is favoured by Worth for pyjama ensembles, like that shown on page 62. It includes a three-quarters length dressing-gown and sheets and pillow-slips that have a charming house-in-the-country air. They can be made in any colour, but these two shades are particularly clean and smart looking.

All in all, the couturiers are giving more thought to lingerie, and many of the *lingères* are nibbling at dressmaking. The development of the négligé into that resuscitated garment, the tea-gown, is bridging the gap. For tea-gowns are back again, though many of them are but beguilingly veiled pyjamas. Others are regal, and not a few are built on classic lines. They echo the mode and may reflect the future.

From 9 A.M. *to* 5 P.M. Daily
A Special Exhibition of Home Movies

in Full Color

See them at Ciné-Kodak Dealers' any day this month

HERE is the most amazing of all developments in Home Movies. Every color the eye can see is reproduced *exactly and unerringly* on the screen . . . precisely as those colors are.

Movies in full color . . . taken as easily as you make an ordinary snapshot!

Come . . . See Them

Just to learn how wonderful these motion pictures in color really are, see the special exhibitions this month at Ciné-Kodak dealers' throughout the United States and Canada—of typical Kodacolor films.

Movies that are life. For life, to the eye, is color and motion. And when you picture both you actually picture life as it really is.

The exact color of your child's eyes. The cheeks with the roses of youth. Your mother just as she is today. Every scene of your travels. All in full-color motion pictures.

Yet so simple that a child can take them!

Step in and see these movies. What they reveal will surely amaze you. The very same Ciné-Kodak (B or BB *f*. 1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color, and they are really astonishingly easy to make.

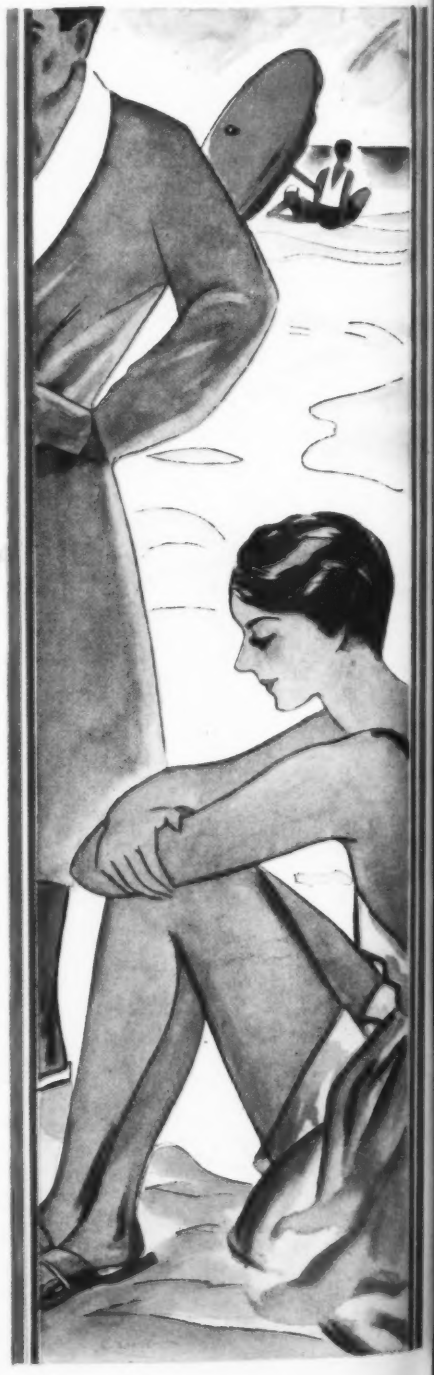
If you can look through a finder and press a lever, you can take these amazingly beautiful pictures. Then send the film to any Eastman processing station. In a few days it comes back to you, ready for projection . . . *at no additional cost;* the charge for developing is included in the price of the film.

If you can afford even the smaller nice things of today, you can afford the Ciné-Kodak. See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers. Eastman Kodak Company, Rochester, N. Y.

Nothing that this page can say or show can fully reveal the startling beauty of home movies in color, made with Ciné-Kodak. For Kodacolor is admittedly the greatest single triumph in the history of photography. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'. You are certain to find it interesting.

KODACOLOR

Home Movies in Full Color . . . Easy to Make



NEW = PLEASANTER

Remove hair with this new milder Odorono Cream Depilatory . . .

LEAVES skin softer, whiter . . . it's milder . . . and it removes hair quickly and so easily . . .

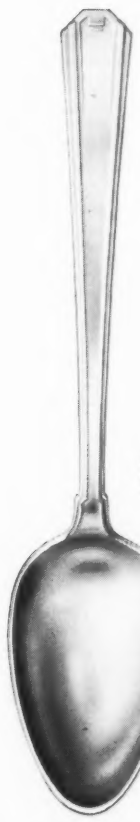
All the things women wanted—combined at last in one quick, effective cream! The same famous laboratory that has gained the confidence of thousands of women with its reliable Odorono liquid deodorant is responsible for this Cream Depilatory. It leaves the skin velvet-smooth, whiter. Hair growth is retarded—and it comes back softer.

10¢ INTRODUCTORY OFFER

Mail coupon for generous sample of Odorono Cream Depilatory, Odorono Mild and Odorono Regular Strength. (In Canada, address P.O. Box 2054, Montreal.)
The Odorono Company, Inc., Dept. D-VC-5.
191 Hudson St., New York, N. Y.

So convenient! Put on like cold cream. After a few minutes, wipe off with damp tissue and rinse. Retarded hair growth comes back softer. At all toilet-goods counters, 50¢ and $1.00.

The exciting new game is WHOSE HOME IS THE HOMIEST?



Dawn

Newest pattern in silverplate by ALVIN

FOR everyone you know — except your long-lost uncle just returned from Alaska or the recently burned out . . . *everyone's* giving parties at home!

"Young wives," says Grace Higgins, "are renewing the childish delight of a little girl with her first tea set when they gather the perfect ensemble of the silver, the linens, the china, the crystal, the food, the candles, the flowers, and the friends they love the best . . . for a rollicking, midnight supper, for tea before the fire, for a long, lazy Sunday breakfast party — or a dinner decked out with new ideas. And everyone is collecting new-old parlor games and recipes and coffee tables and gleaming trays and bouillon spoons . . . instead of new dance steps."

There's very real rivalry and a sort of friendly formality in this fashionable game of entertaining at home . . . the smiling kind of formality that goes with gay young people and love in a cottage and flowers on the breakfast table and appetizers in the living room before dinner and coffee beside the fire after . . . good food, good fun, good talk, and *beautiful silver* always!

That's why the creators of the new *Dawn* pattern in silverware are sponsoring this new book, *"The Crowd Comes to Our House,"* by Grace Higgins. It's full of smart and original party suggestions, delicious recipes and menus featuring famous foods available everywhere. It's gay and clever — the starting point of hilarious ideas that may be used in the one-room apartment or the house of many servants. You can get a copy for thirty cents in any store where silverware by Alvin is sold . . . or by mail direct to you, at this special price, if you use the coupon below.

THE SILVERWARE

At silverware departments — ask to see Silverplate by Alvin — the service-for-eight (thirty-four pieces) $43.50, packed in this mirror-lined boudoir box. Old ivory finish, removable partitions, smartest sort of make-up kit or utility box for handkerchiefs, bridge layouts, etc.

¶ For more than forty years the Alvin silversmiths have been making all the beautiful things that young wives have desired in sterling (solid) silver, and the finest quality of silverplate. Now comes the new *Dawn* pattern in fine silverplate, by Alvin — modern, beautiful in design, tremendously successful, guaranteed without limit of years.

ALVIN

STERLING
and the finest quality of
SILVERPLATE
made in the world's largest sterling silver manufactory

THE BOOK

THE ALVIN CORPORATION, *Silversmiths*
Dept. V-5 — Providence, Rhode Island

I enclose thirty cents (dimes or stamps). Please send me the book, *"The Crowd Comes to Our House,"* by Grace Higgins.

(Print plainly)

Name _____

Street Address _____

City and State _____

"lelia" . . . a cool two piece georgette jacket frock especially nice for summer street wear. navy, beige, cactus green, bleuet or black, all with white vestee.

MARGATE SPORTS WEAR

david h. lowenthal & co., inc.
550 seventh avenue, new york

COIFFURES GROW LONGE

(Continued from page 55)

tioned head is far more beautiful than any top-heavy head can ever be, however lovely the hair that crowns it.

Most women are finding these new, softer coiffures, well-shaped and skilfully arranged, a welcome change from the severity that has been so overdone in recent years. For such coiffures are far more flattering, more in keeping with longer skirts and ruffled frocks, more individual.

They are, also, more dangerous. A sleek coiffure, though it might be unbecoming, was at least soignée. A longer coiffure, if it is the least bit too long, may easily be mussy.

LONG-SHORT AND SHORT-LONG

In deciding what new type of coiffure to adopt, there are several things to be considered. A number of the smartest New York hair-dressers believe that "long-short" hair—that is, too short for curls or a chignon—is more youthful and is a wise choice for the majority of women over thirty-five and under fifty-five. The half-way length—that is, long enough for one of the new arrangements—is usually more flattering and is very much newer. The third type, that with a chignon, is apt to make a short neck seem even shorter and should be avoided unless the neck is slender. In general, a simple coiffure is the wisest choice for any woman who leads a very active life. For any woman at all, in fact, a coiffure that suggests a fancy-dress affair is something to be avoided, as is a coiffure that looks like a hair-dresser's experiment.

Suppose that one decides on long-short hair, hair that is bobbed, but not cut so closely as formerly. In this case, the smartest coiffures are simply waved and shaped, and the ends may be curled up at the nape of the neck or waved and brushed to one side, giving a suggestion of a swirl. An excellent example of this type of hair is the coiffure worn by Miss Gertrude Lawrence and shown in the photograph at the top of page 54. Here, the top of the head is quite sleek, but the hair at the sides is a trifle long and is waved into a broad flat curl that is soft and charming.

Hair of the second length,—an inch or two below the hair-line—, may also be waved slightly, with the ends curled up in back. The curls may form a series, perhaps two or three rows. A very lovely illustration of this type of coiffure is shown in the photograph on page 55. Here, again, the hair is flat on top of the head, and it is brushed somewhat to one side at the back, above the rows of curls. In this case, the hair is quite short at the sides, where it curls softly over the ears.

A more elaborate arrangement for hair of this length is the coiffure with curls set in special places, as shown in the photograph at the top of page 56. Again, the hair is brushed and waved to one side, and the curls are grouped by the skilful fingers of the hair-dresser. But the wearer, too, must have skilful fingers if she chooses this type of coiffure, unless she is prepared to make frequent visits to the hair-dresser.

The lower photograph on page 56 shows still another arrangement for this slightly longer length of hair, though, in this case, the hair has been shaped and thinned less than in the other two examples. Here, the hair is waved in tiers across the back of the head, and the ends are curled up to form the lower tier. This is a very youthful type of hair-dressing and would be inappropriate to an older woman. But a clever coiffeur finds a hundred variations and will bring o the best features of his client. A always, he will study the lines t form a frame for the face quite closely as the shape and the arran ment at the sides and back.

A coiffure more easily cared f and equally chic, is of the third l longest length and has soft, flat wav with the ends divided at the ba crossed, and worn in a small, flat kn like that worn with great individual by Miss Katharine Cornell, in "D honored Lady." A tiny roll extendi across the back of the head is anoth charming suggestion that requires li care. This is illustrated in the pho graph on page 57. The sides, of m dium length, are waved, and the en are curled up to echo the line of t chignon, while the ears show at ea side—an important new detail. S another smart way to dress hair this length is illustrated in the lo photograph on page 54, a coiffure wi a small, flat knot in back.

If the hair has reached either t shoulder or the half-way length, o may adopt one of these simple coiffur for most occasions and vary it occ sionally by breaking out into the cu that are so charming, for very speci events. At such times, one may be amusingly coiffured as one choos and it is even smart to copy the rin lets of some other period, if t costume worn is also picturesque reminiscent of the past.

Even the Greek feeling that ma itself apparent in the Paris openin has been skilfully introduced into occasional coiffure by one of the sm New York hair-dressers. And th is an excellent example of one Vogue's chief points in regard to t hair-dressing situation. No one wan to go about all of the time with ha dressed like that of a Greek maide But, if one affects a new frock wit classic drapery, it is amusing and in teresting to have an evening coiffur dressed to complement it. And thi couldn't be done unless the hair wa of the new length.

SMART COMPROMISES

One great disaster that may occur is the discovery that, after the "short-long" hair has been cultivated with the express purpose of creating those delectable little ringlets, the little ringlets aren't becoming. Then, the hair can be waved in soft waves at the sides, ending in an upward curve at the cheeks, and the desired ringlets relegated to the back, where their becomingness doesn't matter, and they are almost sure to be effective. One amusing variation for the person who is devoted to a part in middle is to have the part continued straight down the back and have ringlets curled away from the part at the base of the neck. Still another introduction of the new softness, and one which is very simple to experiment with, is to have the swirl across the entire back of the head end in a line of small curls.

But none of these coiffures, simple or elaborate, allow the slightest lessening as to the care of the hair. No hair-dresser need be alarmed by the news that women are letting their hair grow. And no woman need be elated by the thought that she will save the expense of hair-dressers' bills! Hair of the new short-long length that has not been carefully shaped is frankly unkempt—a word that has no remote relationship to chic!

In making a decision as to how to wear one's hair, one may, therefore, eliminate the question of trouble as a deciding factor. (Continued on page 102)

DEMEYER

L'AMOUR D'ELIZABETH

This perfume of enchantment sings in fragrance that love which poets sing in words weaving its magic spell.

Love is the secret of the universe. It is like a hidden spring underneath one's life, ever supplying freshness and sparkle to the art of living ✦ Life lies in love, laughter and work ✦ But laughter dies when you look deep into life. Work, without love, is futile and bleak, the winds of emptiness blow across the heart. Love alone justifies life. Love alone completes it ✦ To love is to light a lamp within, which not only warms and comforts you, yourself, but sends out from you a glow which cheers and comforts others ✦ It is better to cast your pearls of love before anyone, anything, than to keep them. You are thoroughly natural, thoroughly alive only when you are filled with love. It opens the doors of your understanding. It is only when one has been burned clean with the fire of love, that knowledge comes ✦ Love alone can make that which is heavy light, can bear evenly that which is uneven ✦ When you walk, the stars are beneath your feet. When you are cold with the fear of life, love wraps you like a cloak. Love is the torch from which all great deeds have been lighted. It is the candlelight beside which dwells content. With love, nothing in life is beyond bearing. There is an old verse, now out of print, which runs...

If I should go to Heav'n and find
In all the wide dominion of the air
No trace of thee among the natives there,
I would not bide therein
But I would sin and sin
And seek thee otherwhere.

In love alone are all the heights and depths of joy and dreams and friendship.

ELIZABETH ARDEN

NEW YORK: 691 FIFTH AVENUE

PARIS: 2 rue de la Paix LONDON: 25 Old Bond Street BERLIN, W: Lennéstr. 5

© Elizabeth Arden 1930

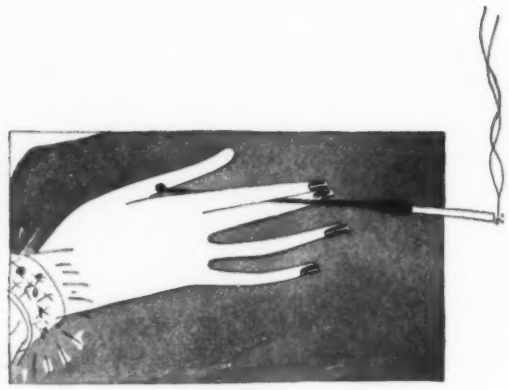
The "Diagonal" is the shortest line to chic! Especially when it appears in this jaunty new belt by Slote & Klein. Perfect for the summer frock or coat. One of countless styles created by Slote & Klein . . . obtainable at leading department stores.

No. 3298, illustrated, is imported white leather with appliques of black patent leather. Retails for $1.25.

SLOTE & KLEIN Inc.

49-53 East 21st St., New York

The world's largest manufacturers of women's and children's belts



WHAT MEN DISLIKE IN WOMEN

(Continued from page 67)

Few men can gaze without distaste on excessively long blood-red finger-nails

a stray lock. Neither is the woman very popular who balances an evening bag on her partner's shoulder, allowing it to slip by the chain at intervals down his back, where it dangles and slaps against his shoulder-blades. Certainly, women can not realize how annoying it is to a man to find, when he returns home, that the white powder, the creamy base of which has not been strong enough to hold it on his partner's arm, is clinging tenaciously to his own coat sleeves, where it often defies the most vigorous brushing.

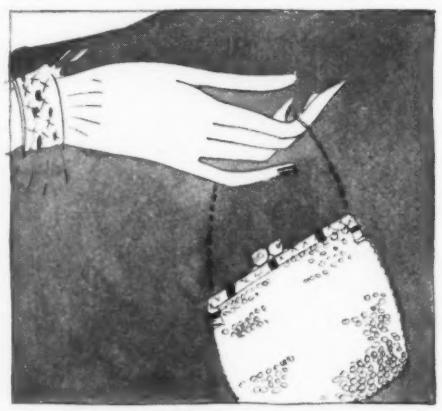
Shoulder-straps that slip off round and lovely shoulders are less alluring than many women suppose, and, when this happens repeatedly while dancing, many a man restrains himself with difficulty from suggesting to his partner a trip to the dressing-room for repairs. At tea-dances in the summer, many women will wear large, floppy hats, which men claim make them feel as though they were whirling about with an open parasol.

Other more or less universal bêtes noires are the twisted stocking seams that spiral up so many legs; absurd high-heeled shoes in the country or with walking costumes; evening capes that make it impossible to aid a woman in or out of motors or across the street; furs that shed on his evening coat; hairpins that fall out or protrude from otherwise immaculate coiffures; bracelets that jingle and rattle at the bridge table or in the silence of the theatre; and colours that for all their seasonal smartness, may be hard and unbecoming to the woman who wears them. Certain shades of yellow, green, red, and purple, which have been very smart in their day, are extremely difficult to wear. The chic of the colour often disarms another woman or the wearer herself. It merely disheartens the man who looks at her (which is as she would have it) with the eyes of love, rather than those of fashion. Another thing about which women are occasionally careless and which, when they realize it, proves quite as embarrassing to them as to their escorts, is wearing frocks which are too thin and which, against a light, show the entire silhouette of their lingerie.

The inappropriately dressed woman can, perhaps, ruin a man's day or evening more completely than any other type. What man has not had the unenviable experience of inviting a lovely creature to a November football game, only to have her arrive in an afternoon ensemble whose chic at luncheon may have left him gasping, but which leaves her shivering and shaking and vainly struggling with frozen tears on the cold benches of the stadium? She is like the woman who wears a large hat in the rumble seat of a sports car or high-heeled slippers on the slippery deck of a schooner. Here, it is, perhaps, not entirely out of place to add a few rather general observations on the superficial defects or habits that women so often display which displease or shock the sensibilities of the average man.

Many women have mannerisms which, while not bad manners in the accepted sense of the word, often show such a lack of appreciation of the sterner sex's traditional prerogatives that men are apt to consider them just that.

There is the unconsciously independent woman who constantly addresses herself to the head waiter, who tries to direct the ordering and serving and attempts to "engage" the table when she arrives at a night-club, who leads the way through a crowd, who sallies forth to hail a taxi, when she is with an able-bodied and normally intelligent male (Continued on page 102)



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How tiresome if one dared not risk washing these lovely things—for blouses need such frequent cleansing. Fortunately there's always an ace in the hole if one keeps Lux in the house.

Kurzman, smartest of couturiers, suggests Lux for many of the loveliest new blouses. "Lux cleanses so exquisitely, so gently, that you can confidently trust any fabric safe in water alone to a gentle bath in a bowlful of Lux suds," Kurzman says. "All delicate fabrics last so much longer—and look so immaculately fresh and new and charming with gentle Lux cleansing."

◆ (Left) This fascinatingly fluttery blouse in printed silk has a clever trick of its own. The cuffs are adjustable, so that the graceful plaited sleeves may be worn short or long. From Kurzman.

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All summer sports and Recreation. Golf and Tennis Tournaments. Spacious Children's Playground. Write to Hans Badrutt.

Branch House: THE KULM HOTEL *St. Moritz*

COIFFURES GROW LONGER

(Continued from page 98)

For, either way—long-short or short-long—, it is going to be a great deal of trouble. Not only must the hair be shaped well and frequently, but it must be shaped and waved by a hair-dresser who studies the lines of the face and figure carefully. There is very little that the average woman can do for herself. If she is very skilful, she may brush the hair in a curl over her finger at the nape of her neck, if she has had a permanent wave, or possesses a natural one, and this is about all. Unless one has naturally curly hair, in fact, a permanent wave—that great boon to womankind that has reached such a peak of perfection in recent years—is almost a necessity. Done by any one of the many good hair-dressers, it is quick, painless, and satisfactory. If one prefers, it may be done only across the back, thus taking care of the longer ends that would be unmanageable if left straight. In two hours and a half, the straightest hair can now be transformed into hair that is, to all intents and purposes, naturally curly. It must still be set, when one has a shampoo, but this adds but a few minutes to the inevitable drying.

It is hard to believe that the woman with naturally curly hair has any problems, but even this fortunate being inquires of Vogue as to the wisdom of having her hair waved, permanently or otherwise. Here, again, this is a matter that she herself must decide. Either she must never have it curled and must train it carefully, having it set after each shampoo, or she must forget that she has a natural curl and prepare to see it lessen with every artificial wave. The former course seems to Vogue the wisest.

Whatever any one decides—straight-haired or curly headed—, there is one rule to follow—let your hair grow longer, your coiffure be softer. Do not dismiss this new development of fashion as something not for you. And here, Vogue has a word of warning—if you fail to recognize this trend, before you know it, you will be as *démodé* as though you wore a pompadour held out by a rat!

WHAT MEN DISLIKE IN WOMEN

(Continued from page 100)

who feels it is his right if not his privilege, to do all these things for her.

Then, there is the other type of offender, the "helpless" creature who is forever fumbling in her purse in the theatre, dropping her program or gloves in the abysmal shadows under her seat; who gives her escort her bag to stuff into the pockets of his dinner-coat; who always lets her napkin slide off her satin knees; who leaves a scarf, a vanity-case, a handkerchief everywhere she goes; who (this is the worst) fondles her pet dog in public and expects a man to do likewise; or who pats every child she passes in the street on the head (presumably acting on the charming theory that this proves she is not wanting in the maternal instinct). There is the woman who ostentatiously smokes her own brand of cigarette; who removes her hat and shakes out her locks in a restaurant; who keeps a man waiting unnecessarily; who talks, unconsciously perhaps, about other beaux, other parties, other plans in which he has not been included; who wears flowers that he did not send!

These are, certainly, minor indictments—things of which any woman might conceivably be guilty and still retain a man's admiration. More serious charges are those that may be brought against some superficial characteristic in her nature, which, nevertheless, foretells or foreshadows a deeper, more fundamental deficiency.

The average man is usually thrown on guard by a woman who expresses petulance or sulks when, for instance, he fails to secure seats for the play she has set her heart upon seeing—he realizes instinctively that such a woman will in later years become a "whiner," a complainer, she will always allow him to feel that she has been badly used by life. Then, there is the unappreciative woman who casually remarks that the "seats are very poor" and expresses no appreciation for the effort (and the expense) that securing them involved. There are other types which men instinctively fear: the girl who can never go out without two, or three, escorts (she will all the days of her life be a flirt), the girl who, though charming, insists on playing games with men and ruins their entire Sunday morning by her wretched golf or tennis (she is a potential bore).

By the barometer of a hundred little social incidents, a man measures a woman's real worth. Is she considerate? Not if she constantly fails to consult his preferences on dining, dancing, and amusement. Is she generous-minded? Not if she speaks in a "catty" way about her friends the moment their backs are turned. Is she trustworthy and truthful? Not if she breaks an engagement on the flimsiest excuses whenever more attractive invitations come her way. Is she a woman of refinement and breeding, a gentlewoman, with all that this word connotes? Not if she scolds and snarls at servants.

Fashions in women change or, rather, have evolved quite as much as women's fashions have in the past fifty years. The timid, weak, helpless "feminine" woman of the mid-Victorian era is as passée as the Victorian shawl and bonnet that she wore. The woman of to-day must, in order to appeal to the average man, appeal to more than his primitive "protective" instincts. One might say that, in addition to her essential feminine charms, she must add a few masculine ones, such as honesty, intelligence, courage, and, above all, a sense of "fair play." And, mercifully, there are many things in feminine fashion that do please men. Their fashion sense may not be keenly developed, but, like all amateurs of the arts, they often tell you, "We may not *understand* clothes, but we know what we like."

Vogue believes that the present-day styles please them more than the boyish fashions of the post-War era. They like hats that show a little hair and lovely brows as hats so charmingly do to-day. They are fond of pastel shades and black-and-white, and these are very smart at the moment. They have always delighted in flattering collars, delicate lingerie touches at throat and wrist, and never have these been so smart. Soft curls at the nape of the neck please them infinitely more than the shaved necks of yesteryear. Lace beguiles them, and lace frocks are very chic indeed. Vogue feels that, in the final analysis, a man of taste, a man of the world, will nearly always prefer the truly smart woman to the merely pretty one. Instinctively, he feels that a woman who has achieved real chic is a woman who has taste, discretion, and intelligence.

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THE GOOD LISTENER

(Continued from page 46)

have been developed by the same processes of education, it is difficult to say; perhaps, the women's clubs have had some share in the discipline. The effect of the discipline, however, is clear. It has produced women more intelligent, more cultivated, and far more fluent than European women. They are admirable talkers, but, in general, they have lost the capacity to listen.

THE MALIGNED MALE

This condition is responsible for one of the most depressing spectacles that American life exhibits, the social gathering whereat the women do all the talking. It is a spectacle with which all of us are familiar and which most of us deplore. Usually, the blame for it is attributed to the men. The American man, it is said, is uninterested in social life, preoccupied with affairs, ignorant or incapable of conversation. It is worth noting that this diagnosis has been put forward chiefly by women. And it is likewise worth noting that such complaint as the condition has aroused is made by the women, not the men. In fact, there appears to be a definite relation between intelligence and exasperation; the more intelligent the woman, the more critical she is likely to be of the conversational potentialities of the American man. In general, he makes no effort to defend himself with respect to the charges brought against him, and a few words in his behalf at this point may therefore not be amiss.

The most obvious retort to these charges is, watch him when he finds a good listener. Far from being inarticulate, the American man is, in general, almost wistfully eager for an opportunity to express himself and well provided with materials for doing so. But he has been intimidated, not only by the extreme fluency of American woman, but by her resolute seizure of the conversational initiative. She has discovered the possibilities of self-expression and is making the most of them. Her intelligence makes her exceptionally resourceful. She has learned to command attention and enjoys receiving it. But, paradoxically, the more lively her intelligence, the more acute is likely to be her sense of dissatisfaction with the failure of American men to take up the conversational gambit. It is in the so-called intellectual circles that this dissatisfaction becomes more articulate, and the failure of American men to coöperate most exasperating to women. The failure, one suspects, is not fairly attributed either to lack of interest or intellectual deficiency. Its cause appears to be much more simple. The American woman has largely ceased listening, and the American man is, therefore, no longer encouraged to talk.

That American women have ceased to practise the art of listening is, perhaps, a symptom of a noteworthy change in their psychology. American women have more leisure than women anywhere else in the world. For many of them, leisure constitutes a very real problem. Quite rightly, they consider it something to be profitably employed. They frequently feel, indeed, a moral obligation to make some valid use of their leisure. On the whole, this sense of moral obligation persuades them to attach an exaggerated importance to mere activity. More and more, they appear to be identifying activity with experience. That the character of American civilization encourages us to this identification does not make the assumption any less false. No virtue attaches to mere activity in itself. There is no merit in being indiscriminately busy. And much of the activity in which American women engage often seems indiscriminate. Furthermore, activity is neither equivalent to experience nor a substitute for it. It is, rather, only the raw material of experience. For experience is the result of a mental and emotional process operating upon events and actions. It is what we secure after, and only after, we have applied our minds and feelings to evaluating what has taken place. By concentrating her attention upon the active use of leisure, the American woman is courting the risk of neglecting this process of converting activity into experience. In the degree to which she is increasingly seeking to externalize her life, she seems to be losing the capacity for that inward life of the mind and spirit without which real experience is not acquired. Her disposition to neglect this inward life accounts, in part at least, for the absence of that wisdom which makes the good listener. She is becoming more active, more busy, more talkative. She is likewise becoming less experienced and less wise.

AN OUTCOME OF LISTENING

The benefits that accrue to the good listener have always been appropriated by the European woman, instinctively and perhaps unconsciously. The institution of the salon, developed in France and later transplanted into England, has never flourished in America, a fact which is itself significant. But the salon conspicuously illustrates one of the major advantages which the good listener enjoys: influence, or power. In France, the salons have always been centres of influence; social, political, intellectual, and artistic. Voltaire made his début in the salon of the actress, Adrienne Lecouvreur. Anatole France and Marcel Proust were launched in that of Madame de Caillavet. In our own time, the composer Stravinsky received his first encouragement in the salon of the Princesse de Polignac. The great salons of the seventeenth and eighteenth centuries are still remembered for their profound effect upon the course of politics, literature, and art.

One fact which we seldom remember is that the women who presided over them were women who listened rather than talked. It is true that they attained celebrity for the art of their conversation, but, if one searches the memoirs of the time for the records of their talk, one is surprised to discover that they said very little. The celebrated *salonnières* of the seventeenth, eighteenth, and nineteenth centuries practised the art of creative listening. They evoked, from the many eminent men who frequented their drawing-rooms, all the rich gifts which talent and wide experience have to offer. They stimulated, encouraged, and perhaps inspired these men. In return, they received admiration and devotion. These were the source of their prestige and influence, the reward and acknowledgment of their silent, collaborative attention. Power, prestige, the ability to elicit the admiration of men of worth are among the advantages that accrue to the good listener. There is another, perhaps even more estimable than these. The good listener enjoys unlimited opportunity to extend her knowledge of life and insight into it. Some people call this extension education. Others call it experience. It is invariably available to people who love life and are curious about it. The wisdom of the heart which makes the good listener is, in the last analysis, only a manifestation of the love of life.

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Heck is so pure, sparkling clear, you can apply it at any time...

Smart women who have been looking for an ideal deodorant and non-perspirant, now are eagerly recommending Heck to their friends. It gives you instant, lasting protection from perspiration and odors. Heck is so pure, colorless and odorless that you can apply it as directed at any time. No irritation, no color to stain or injure clothing. No wonder Dr. Heck's formula has become so popular!.. Your charm, your daintiness and the safety of your new dresses depend on this precious liquid, so be sure you get it.

50c and $1.00 at all drug and department stores —or send 10c for trial size and this charming silhouette (3½ x 4½ inches) printed in water color black on heavy antique finish art board, ready to hang in your room.

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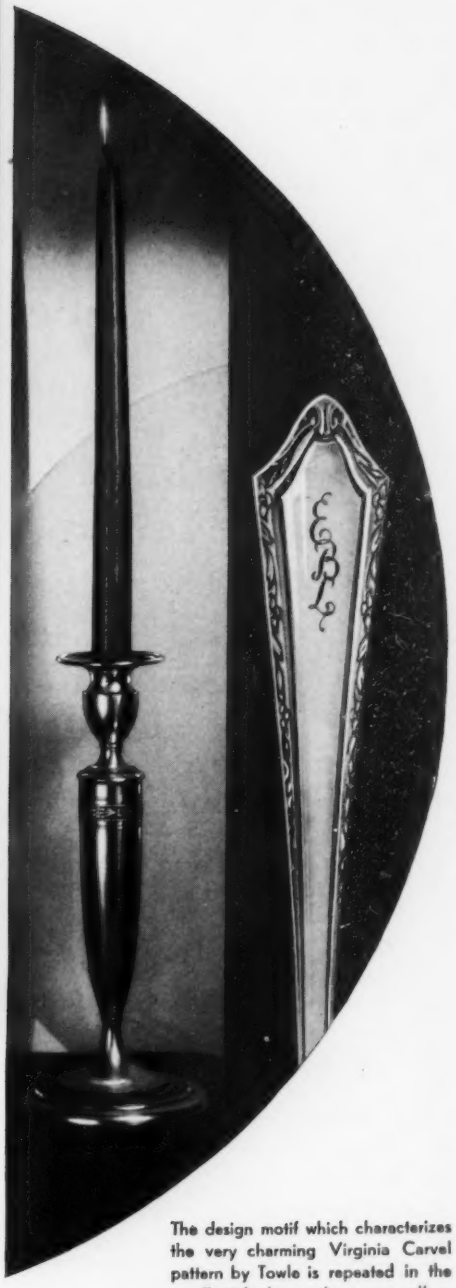

The design motif which characterizes the very charming Virginia Carvel pattern by Towle is repeated in the candlestick shown above, as well as in all the other serving pieces — the bowls, the dishes, the tea and coffee services.

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Ask the jeweler, or the bride herself, to tell you the name of her Sterling pattern, and choose your gift in that pattern, so that it will help the bride maintain the perfect table ensemble that is achieved only when the silver is of the same pattern throughout. This is possible in patterns of Towle Sterling — complete harmony from tiniest coffee spoon and almond dish to the lovely bowls, compotes, serving spoons, and tea and coffee services.

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The Towle Silversmiths, Dept. K-5, Newburyport, Mass. I enclose 25¢ in coin or stamps, to pay mailing and handling costs, for Emily Post's "Bridal Silver and Wedding Customs."

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A colorful something new for the hostess—cream mints fashioned like tiny fruits and flowers, delicately hand-tinted. Charming bits of make-believe—so like the dainty tidbits created by continental chefs, when a repast is to be a work of art!

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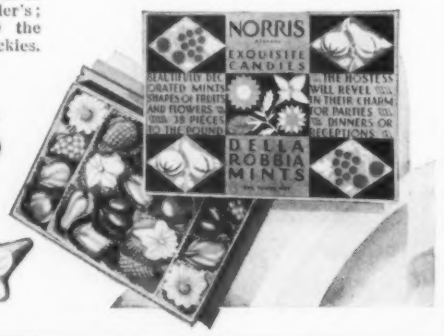

INTERNATIONAL BEAUTIES

(Continued from page 40)

year. Mrs. Kindersley is an excellent swimmer and always spends the summer on the beaches of Biarritz and Cannes. Mrs. Archie Campbell, who was Miss Dorothy Field, and her husband have the reputation of being the best-looking young married couple in London, and they are both extremely popular.

The four Frenchwomen are the Comtesse Jean de Vogüé, the Vicomtesse de Contades, the Comtesse Jean de Neufbourg, and Madame Max Allez. The Comtesse Jean de Vogüé is the daughter of the Comtesse Charles de Polignac, who is a great beauty, herself. Madame de Vogüé usually goes to Saint Moritz for the winter sports, as she is an expert tennis player and also excellent on skis. Painting, however, is her greatest talent and diversion; she is always in the atelier at work on her frescoes early in the morning.

The Comtesse Jean de Neufbourg, formerly Mademoiselle Hedwige de Chabannes La Palice, is the daughter of the well-known composer of music, who writes under her maiden name of Armande de Polignac. The Comte de Neufbourg is a well-known explorer and, last year, accompanied the Prince Sixte de Bourbon-Parme on his African explorations. He is also greatly interested in aviation and is at present occupied with the installation of a new air-line in Africa. Both he and his wife are great travellers and love the sea, the Comtesse handling a sailboat as expertly as a man.

The Vicomtesse de Contades formerly Jacqueline de la Bégassière, is a very popular member of the younger international set. She has a charming country house near Paris, and she and her husband give their life to sports, she being an excellent horsewoman. Madame Max Allez, who is extremely young, beautiful, and smartly dressed, has been, recently, universally commented on for her good looks, but appears, despite much admiration and attention, to be totally unconscious and unspoiled by her success.

WHAT THEY READ

By DAVID CORT

Very pleasant is the book that bears the pleasant title, "JOHN MERRILL'S PLEASANT LIFE," by Alice Beal Parsons (*E. P. Dutton and Company*). Its author, no less than its central character, has a genius for equipoise. I have never happened to read anything by this lady before, and it is with grateful surprise that one comes on work of so accomplished an excellence. Its effect is very gradual, uninsistent and hence, perhaps, by so much the more strangely convincing.

The title is, to a degree that is usually dangerous in a novel, the measure of the book—"John Merrill's Pleasant Life." It might mean anything, and, when the story is finished, the reader may still reserve a portion of liberty in making it mean what he wishes. Mrs. Parsons may be ironical, but she is still non-committal. She may be said to have destroyed, entire and piecemeal, the inward substance of that most august of God's creations, an intelligent and respectable man. The degree to which he compromises with his beliefs, the degree to which he is the creature of his own fate, the way in which he asserts his will and the times when he asserts it, the perpetual question as to what he actually was to begin with and by what stages he has lost or gained: none of these things is explicit at all in the story, and all of them are kept with superb management before one's mind.

Mrs. Parsons has drawn the career of an American. One finds this American far more valid and acceptable than most of the others in the long gallery of fiction. John Merrill is not a stuffed shirt or a straw man or a push-over. He is well-educated and original, he sees both sides of most questions, he is not primarily out after money. He just wants to be happy and comfortable. He does not so much happen to things, as things happen to him. It would not do at all to say that his story is a tragedy. It is not even a comedy or a case for the defence. Somewhat, it is a conflict between two stages in the development of the American spirit. The one may be personified by the old man, strong, eccentric, and creative, who has built up the factory and the little town along the Hudson. The other by the young man, John Merrill, whom he picks to carry on the work after him. The former chooses the latter because he is not a fanatic, because he has some pretensions to a catholicity of interests, because, that is to say, he has the makings of a bureaucrat. John Merrill does in fact become an excellent bureaucrat, and the old man is frustrated. John Merrill had been a lost young man, a little indignant that society had not appreciated him at his true worth, genuinely reflective and intelligent. When he was discovered by the famous old man, he did not lose his head except in a few moments of sensuous delight over what a life of luxury might mean. The older American had become wealthy as an accidental result of having developed his own astonishing personality. The younger, more cynical, thought of his own personality as already pretty well developed, needing only wealth to guarantee it. Between the two generations there was an enormous gap in age, and the younger man was the exponent of the far older temper. John Merrill comes to the town on the Hudson, forgets an unhappy love-affair, goes into the factory, marries a pretty local girl with a jealous will of her own, and life goes on pretty pleasantly. His employer is not altogether happy about him, but satisfied enough, until Merrill happens to mention that he has been avoiding an annoying young genius from the West. The old man had spent his life chasing annoying young genius, the other spends his avoiding it. The old man blows up, fires Merrill, the whole "pleasant life" comes tumbling down. But, by another twist, it all arranges itself again. The older generation is defeated and the new comes out triumphant with its bureaucratic socialism, its complacency and its meddlesomeness, and all's right with the world and John Merrill's pleasant life.

Mrs. Parsons handles the technical side of her story with admirable skill, and she writes with extraordinary grace and point. The ideas and the consciousness behind the words are what chiefly interest us. It is reassuring to discover that America can be reviewed so wisely and so tolerantly. It gives one the feeling that things are in good hands after all.

LOOK FOR THIS WRAPPER

When you ask for a Vita Tonic Wave, some Hairdressers, offering cheap waves, are resorting to the use of cheap, harmful substitute wrappers on their clients' heads in order to save twenty to thirty cents a head on a permanent wave. Be careful of these cheap, inferior supplies—they may digest and dissolve the outer coat off your hair and leave it in a harsh and strawy condition. Don't accept such statements as "just as good" or "better." Insist on a Genuine Vita Tonic Wave.

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THE HOUSE OF HÉLÈNE YRANDE

(Continued from page 28)

for Men," all in brown and beige, consisting of sheets of toile de soie, a fleecy blanket, and a dressing-gown in two shades of jersey.

It was the most natural thing that the next step in Madame Irande's career should be to create beach clothes, for they are one of the luxuries as well as one of the necessities of modern life. Her things were original and, therefore, attracted much attention, both in the South of France and at the Lido. Very shortly, the smart world was going to Madame Irande for beach clothes.

Last summer, Madame Irande moved into the centre of Paris and took a place at 9 rue du Boccador, changing the name of her business to "Hélène Yrande," for better identification. Here, she continues to execute her ideas of luxury and has made models of house pyjamas and dining-pyjamas, which are the modern costumes that take the place of tea-gowns; beach clothes; short bed jackets and bedcovers to match; covers and pillows for the chaise longue; covers for beds, and sheets. And these are not of the variety that are covered with lace and embroidery, for Madame Irande does not permit lace and uses embroidery only as a means of making exquisite monograms. But her things are made of beautiful materials, and this fact at once gives them an appearance of elegance and, what is more, the mood of the present fashions. Her sets of underclothes for travelling, in beige and brown, are simple, but very chic. Her dining-pyjamas are something really new, because they look like costumes instead of garments for the boudoir. And her beach clothes have been seen everywhere from Antibes to the Lido.

Madame Irande has designed for Mrs. van Heukelom a travelling ensemble that consists of a bedcover and pillow, a chaise longue cover and pillow, a lampshade, and slip-covers of the same material, monogrammed and finished like the bedcover. The slip-covers are for her five large wardrobe trunks, and they prevent the trunks from becoming an added eyesore to the usual banal hotel bedroom. She even dreams of making huge linen hangings to cover the wall space of a hotel room, which could be folded away into a large envelope for travelling.

It is not a new business, this business of catering to the luxuries of life, but it has become, in the hands of Madame Irande, one of the interesting developments of modern Paris, and her imagination and taste have brought her in two short years a great reputation and a clientele of chic women.

WHERE IS THE BELLE TODAY?

(Continued from page 59)

In her dancing, there is an echo of the maxixe and the turkey trot. It is almost impossible to disassociate her from *Three Weeks* and the frou-frou of many petticoats. She sits to portrait-painters. She is pictured in an evening gown, cut and draped on distinguished lines. In her hair, a rather Grecian-looking wreath of diamante leaves, and in her hand a very womanly fan. In the gloom behind her, the painter very artistically suggests the elegance of her drawing-room, the grand piano, the draped shawl, the tall vase of chrysanthemums, and the imposing Japanese screen.

And where is the Belle to-day, you ask? Well, we have our beauties, but the reincarnation of the Jersey Lily is hunting tigers in Africa, with no ruffled parasol to keep her complexion "nice." She is butting against the wind in a sailboat, and the man who is enslaved by her beauty is quite likely to be bawling her out and telling her to haul in the jib. When she is photographed in snowstorms, it is at Saint Moritz and not in the photographer's parlour. She has neither the time nor the patience to spend hours getting ready for a ball. She dresses in a whirlwind, as she runs.

Beauty as a profession is gone. Miss Atlantic City has no relation to the genuine article. The real Belle, in all her glory, lingers only in effigy on the covers of the boxes of Havana cigars.

In dieting for the fashionable figure, be sure your diet is well balanced with a regular supply of roughage

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If you will write to us, we will be glad to have any or all of these booklets sent to you.

FINANCIAL DEPARTMENT
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Vogue appeals to its readers

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Some of them have implied that we ought to feel flattered at the compliment to Vogue's originality and distinctiveness. We do not. Vogue's reputation as an originator of ideas is too well established to need the left-handed praise of imitation. The compliment is one we can spare.

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CONDÉ NAST, PUBLISHER

BEAUTY HEALTH

(Continued from page 43)

of the spectators along the roadside. The physical instructor does his part by giving a woman an added grace of carriage and movement, the natural outcome of a supple and agile body. The masseur brings the gift of rest and relaxation to the muscles, which is akin to sleep as a restorative. The beauty specialist forestalls the ravages of the face by bringing firmness to the muscles and the flush of perfect circulation to the skin, and she finishes it off by adding the artificial touches of make-up that heighten the effect of animation and health. The hair-dresser curbs the waywardness of Nature to produce another note of artificiality by turning a real head of hair into something as perfectly arranged as a wig. And the manicure adds the final and most sophisticated touch of all—lacquered nails—to accentuate the general effect of artificiality that characterizes the healthy, glowing goddess of to-day, the fashionable deity of 1930. And we can find no fault with this enthusiasm for make-up, since the present-day beauty is really healthy.

The chief occupation of the fashionable woman in Paris has always been—herself. Her day is filled with appointments with the army of people who contribute to the effect she makes at night in the candle-lit drawing-room. She is the cosmopolitan woman, of French or any other nationality you please, who spends most, or all, of her time in Paris, because nowhere else is she so much appreciated.

Just now, the fashionable women of Paris are disciplined and led down the road to beauty by five captains—five serious people who are the pets of society. First of all, there is Professeur Lesieur, whose leadership is the most difficult to follow. He is the acrobat par excellence of the Paris boudoir. He comes in the morning, before his pupil's breakfast, when, attired in shorts and a jersey, she works to acquire the art of doing hand-springs, cart-wheels, the *pont*, the split, and double somersaults.

Then, there is Maurice, the pet of the great ladies who go to Émile's to have their hair done. So indispensable is Maurice to these ladies that, when he is away at Vichy, in the summer, he is forced to come back to Paris one day a week. He is fetched at the station and passed around from house to house by waiting motor-cars, till the end of the day, when he has just time to catch his train back.

Madame Ott is not a beauty specialist who claims to have a miraculous cream or any profound secret to which she attributes her success. She simply believes that everybody's skin is different and requires a different treatment to keep it in the most healthy condition by naturally stimulating the circulation and by building up the muscles of the face. Yet, she is regarded as a genius with a hidden power. She works on a human face, just as a sculptor works in clay, modelling the features of the subject into their firmest and best likeness, aided by the art of make-up.

Madame Hedenberg is the genius who puts one to sleep with her massage. She relaxes the body to receive the blessing of sleep, and, with her creams, she refreshes the skin. It is she who is called in to prepare the fatigued beauties for sleep on those rare nights when they dine early and go to bed for a well-earned rest.

Madame Pierroz is the little manicure who comes to add the last touch—the lacquer that matches the lip rouge and glows at the finger-tips. It is lighter this season than last, but it still gleams glossy and red.

Compared to some other ages, our beauties of to-day are the last word in simplicity. Their clothes are simple, their figures natural, their movements free, and their coiffures uncomplicated. But to turn the modern woman out in this effect of great simplicity is a complicated business and takes an army of experts. "HIM"

PAINTING IN FACSIMILE

(Continued from page 65)

pictures. But, as the best results can only be obtained by working directly from the originals, it is obvious that not many old masters are available. Old master drawings and water-colours are, however, notable exceptions to this. Dürer, Holbein, and Leonardo wash- and line-drawings are among the most technically expert examples of the process that have been produced.

Furthermore, there still remains a vast public of taste and intelligence, who have to be convinced of the important place that pictures hold in effecting individual and distinguished interiors. What Le Corbusier, the foremost exponent of functionalistic architecture and persuasive polemist of the new order, has to say on the place of modern painting in the modern home is especially pertinent. "Painting," he writes, "is the first of the arts to have attained attunement with the epoch. Modern painting has left, on one side, wall decoration, tapestry, and the ornamental urn, and has sequestered itself in a frame, flourishing, full of matter, far removed from a distracting realism; it lends itself to meditation; art is no longer anecdotal; it is a source of meditation; after the day's work, it is good to meditate."

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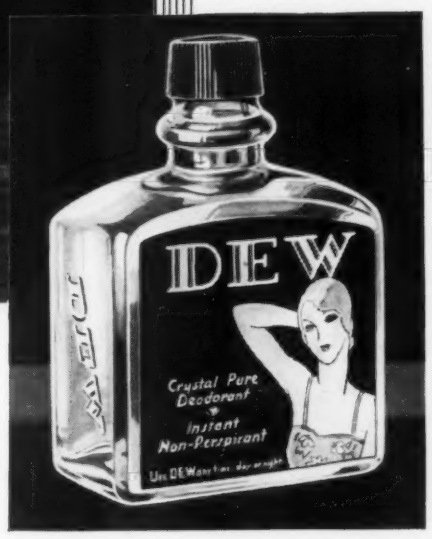

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